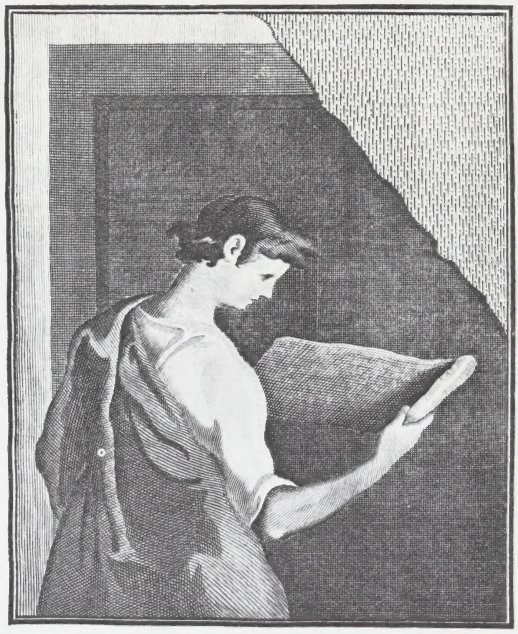

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CATALOGUE RAISONNÉ

OF

THE WORKS

OF THE MOST EMINENT

Dutch and Flemish Painters.

PART THE SIXTH,

CONTAINING THE LIVES AND WORKS

OF

JACOB RUYSDAEL,
MINDERHOUT HOBBEMA,
JOHN AND ANDREW BOTH,
JOHN WYNANTS,
ADAM PYNAKER,
JOHN HACKAERT,
WILLIAM VANDER VELDE,
LUDOLPH BACKHUYZEN,
JOHN VAN HUYSUM,
RACHEL RUISCH.

M Van Muscher, pinxt. Chas G. Lewis, sculpt.

WILLIAM VANDER VELDE, JUNIOR.

From a Picture in the Collection of His Excellency The Baron Verstolk Van Soelen Hague.

Published by John Smith & Son, No 137, New Bond Street, London 1835.

A CATALOGUE RAISONNÉ

OF

THE WORKS

OF THE MOST EMINENT

DUTCH, FLEMISH, AND FRENCH PAINTERS;

In which is included a short Biographical Notice of the Artists,

WITH A COPIOUS DESCRIPTION OF

THEIR PRINCIPAL PICTURES;

A STATEMENT OF THE PRICES AT WHICH SUCH PICTURES HAVE BEEN SOLD AT PUBLIC SALES ON THE CONTINENT AND IN ENGLAND;

A REFERENCE TO THE

GALLERIES AND PRIVATE COLLECTIONS,

IN WHICH A LARGE PORTION ARE AT PRESENT;

AND THE NAMES OF THE ARTISTS BY WHOM THEY HAVE BEEN ENGRAVED

TO WHICH IS ADDED,

A BRIEF NOTICE OF THE SCHOLARS & IMITATORS

OF THE

GREAT MASTERS OF THE ABOVE SCHOOLS:

BY

JOHN SMITH,

DEALER IN PICTURES.

PART THE SIXTH.

London:

PUBLISHED BY SMITH AND SON, 137, NEW BOND STREET

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The numerous testimonies of approbation, and the increased patronage which the Author has received, are proofs that the utility of the work, of which this will form the sixth volume, is duly appreciated. The subject matter, it is true, can interest only a small portion of the public; but that enlightened portion has afforded sufficient encouragement to induce a perseverance on the part of the Author to perfect, to the best of his ability, what is now allowed to be a necessary book of reference for those who, not being practical connoisseurs, require assistance to enable them to ascertain the genuine works of the Dutch and Flemish painters from the spurious. A correct notice of these genuine works, and of their present possessors and situations, will no doubt be gratifiying to the connoisseur also, as enabling him at once to refer to the objects of his researches at home and abroad.

The present volume is devoted chiefly to descriptions of the principal landscape and marine painters of the Dutch school, accompanied by a brief notice of their scholars and imitators. The increasing value of their productions, whenever they are offered for sale, is a

proof of the high estimation in which they are held in this and neighbouring countries; and the diminution of their number by accident, and the destruction from time to time by ignorant pretenders to the art of cleaning, must continue to enhance the value and estimation of those which exist in their genuine state.

The long list of descriptions of pictures which are given under the head of Wouwermans, Rubens, Van Dyck, and others, have occasioned doubts to be expressed as to the possibility of one painter producing so many pictures in the brief space of twenty or thirty years. It should, however, be borne in mind, that the great masters of the Dutch and Flemish schools were so well grounded in the grammar of their art; were so indefatigable in their application; had so perfect a knowledge of the materials of their profession, and were withal so dexterous in their use, that a few hours often sufficed to begin and complete a picture. Many instances of such dexterity are recorded by their biographers. So far, however, is the Author of this work from supposing that the numbers ascribed to particular masters are overstated*—that he apprehends many are inadvertently omitted: for, with the exception of those quoted from authentic sale catalogues, and a few contributed by competent judges, every description was written by him from personal inspection of the picture, and he has invariably declined recording such as appeared to him of doubtful originality.

* Allowance must be made for duplicate entries, occasioned by the impossibility of identifying pictures where the descriptions in sale catalogues are vague.

In compliance with a wish expressed by several subscribers to the work, and the objections of others, the Author's estimate of the probable value of pictures in private collections will be in future omitted, except in such instances as where they have been sold greatly below their present value, and such estimation will hereafter be confined to those only in public galleries.

It is hoped that this and the two following volumes, will show the earnest desire of the Writer to fulfil the expectations of the subscribers: the eighth and last volume will contain a large Supplement of omissions in the preceding, and correction of such errors as have naturally occurred in a work of so multifarious a character, and the first of the kind undertaken.

LIST OF ILLUSTRATIONS.

PAGE

Frontispiece—Reproduced from the Original Lithograph.

LANDSCAPE; FLAT-WOODED COUNTRY, by Jacob Ruysdael, 74

BANKS OF A RIVER, by Jacob Ruysdael, ... 103

AN AVENUE, by Minderhout Hobbema, ... 120

LANDSCAPE WITH FIGURES, by John Both, . . . 216

VESSELS IN A CALM, by William Vander Velde, . . 330

JACOB RUYSDAEL.

THE older writers of the lives of the Dutch and Flemish painters appear, in most instances, to have thought it sufficient to record the name of the artist, the date of his birth, the master by whom he was taught, and the period of his decease. Modern biographers, on the contrary, very ingeniously contrive to fill a volume or two with the detailed history of a deceased painter, a large portion of which has frequently no reference to his profession.

No better record than the first kind exists of Jacob Ruysdael.* "That he was born at Haarlem, in 1636,† and, from his childhood, was addicted to drawing, so that, at the early age of twelve years, he produced specimens of painting in oil that would have been no discredit to artists of double that age." His father is said to have been a cabinetmaker; and that his son was educated for the profession of a surgeon; but this statement, so far as it relates to the son, by

* Sometimes spelt Ruïsdael.

† This is doubtless an error, for, according to that date, he must have painted well at nine years of age, the writer having seen pictures by his hand, signed, and dated 1645. The probability is, that the date of his birth should be about the year 1630.

no means accords with the generally received opinion, that he had learnt to paint when he was twelve years old. It does not appear that he had any particular master; but being on friendly terms with Berghem (who was only a few years his senior) he had free access to his painting room, which was no trifling advantage. It may readily be conceived, that a person possessed of the good humour and kindly feelings attributed to that painter, would never bound his kindness to the mere use of his room, but that advice and instruction would inevitably accompany such a favour; and hence Berghem may, in that sense, be said to have been his master. It must, however, be supposed that a genius such as Ruysdael inherited, needed little instruction beyond the mere mechanism of the art; nature had too many charms for his enamoured eye, to allow even the slightest negligence of her works; and he must have soon discovered the tedious and useless delay of copying the pictures of others. Many of his early works appear to have been almost wholly painted on the spot they represent, every object being marked with peculiar accuracy and neatness. At this period, the peasant's cot, the barren hill; the sedgy pool and tangled copse; the rippling stream, and ruined tower, employed his pencil; but in his maturer years, the expansive views in the environs of Haarlem, winter scenes, canals, mills and sluices, and the bold mountainous country in Norway, with her rocky glens and waterfalls, were his chosen subjects; and lastly, the majestic forest, the coast scenes, and tumultuous sea views, were the delight of his cultivated mind, and more experienced hand; although he

attempted the several scenes and objects noticed at every period of his practice.

The simplicity and truth of nature, which give value to his early works, are observed in all his subsequent performances; but his enlarged aquaintance with art, enabled him to select and embody nature's majestic forms, which command a higher claim to admiration.

This advance is strikingly manifest in his wild Norwegian views, where cataracts are seen rushing through chasms of stupendous rocks, rolling in foaming masses amidst huge stones and fallen trees, and gurgling in eddying mazes along the rugged bottom. In such subjects he has not only far surpassed every other painter; but, in numerous instances, has attained such wonderful perfection, that nothing but the sound of the falling waters is wanting to complete the illusion. Of this class, there is one in the possession of Lord Charles Townshend; a second belongs to the Earl of Onslow; a third to the Baron Verstolk de Soelen; and a fourth, is in the Luton Collection. He often represented with inimitable success the open, fertile country, in the neighbourhood of his native town, and exhibits extraordinary skill in giving picturesque effect to the flat and otherwise uninteresting landscape, by singular truth in the perspective gradations, and by the introduction of various interesting objects; such as, extensive bleaching grounds; ruins of a fortification, villages, and windmills; and frequently are seen in the distance the town, and noble church of Haarlem, partially illumined with gleams of sunshine. Of this description of picture there is a splendid example in the possession of Richard Sanderson, Esq.;

a similar one, of smaller dimensions, is in the collection of William Wells, Esq. ; and a third, of singular beauty, and also small, was bought at the sale of M. Muller's pictures, at Amsterdam, in 1827, by the Directors of the Musée of that city, at the extraordinary price of £550.

Nor is his woodland scenery less deserving of commendation, for the luxuriance and rich variety of the foliage of his trees, the broken grounds, and unfrequented road, through pools of water, overgrown with flags and other weeds, bounded in the distance either by the gloomy glen or castellated mountain. The Prince of Orange, William Wells, Esq., John Kibble, Esq., the Vienna Gallery, and the Louvre, possess specimens of this description. Two pictures also, of a highly classical character, merit particular notice: one of them is in the collection of Mr. Mackintosh; the other in the Dresden Gallery. They are styled "The Jews' Burying-Ground;" but are evidently intended as allegories of human life.

Never did pencil portray with greater fidelity the frozen aspect of winter, or represent with more grandeur the dark and stormy ocean. Of the former, there is an admirable proof of his abilities in the collection of the Right Honourable Sir Robert Peel; and of the latter, the Marquis of Lansdowne purchased a magnificent example, at the sale of the late Lord Liverpool's pictures; and a second, of similar merit, is in the Louvre. Pictures of this description, and also his coast scenes, are the rarest of his works.

Having briefly noticed the various scenes which employed his pencil, it will not be deemed superfluous to

glance at the system by which such delightful results were attained. Ruysdael, like many of his contemporary artists, painted on a warm transparent brown ground; his colour appears to have been a simple amalgamation with nut or linseed oil, and this, together with the method of using it, is free from all trick or artifice whatever. The handling, which is visible throughout his pictures, shows him to have been a most accomplished master of his pencil, as he dexterously varied it, according to the quality and texture of the thing represented; whether rocks, trees, herbage, skies, or water. Of the value and importance of CHIAROSCURO he was thoroughly sensible, and seldom failed to apply its principles with admirable effect; so that the eye views without distraction such objects as are of most value and interest, while, at the same time, surrounding parts will be found to have had a due share of attention. He appears to have delighted in representing the indications of approaching rain, the gloomy effect of which he successfully relieves by gleams of light, or sudden bursts of sunshine; and as he painted clouds with an extraordinary breadth, and natural appearance, they contribute mainly to the accidental effects and the general harmony of the picture. But, besides these scientific advantages, his compositions were evidently governed by a classical taste, and, not infrequently, a poetical feeling; qualities of rare occurrence in the works of the Dutch masters.

With every disposition to leave unsullied the commendations bestowed on this artist, it must be regretted that many of his pictures have become too dark by time,

and the colouring is frequently too cold or inky, to please the eye of the connoisseur.

Ruysdael, like many other excellent landscape painters, was but an indifferent hand at figures, and therefore had recourse as often as possible, to the aid of other artists: among these may be mentioned Adrian Vander Velde, Philip and Peter Wouwermans, Nicholas Berghem, John Lingelbach, Barent Gaal, Vander Bent, Schellincks, and Vander Leuw.

This highly gifted artist, in addition to his merit as a painter, has the estimable reputation of having been a dutiful son. He died, unmarried, in November 1681, aged 45, according to his biographers, but, in the writer's opinion, about 51 years.

THE

WORKS

OF

JACOB RUYSDAEL.

1. A LANDSCAPE; enlivened with horses and figures by Adrian Vander Velde.

1 *ft.* 8 *in.* by 2 *ft.* 1 *in.*

Collection of M. Van Leyden, . . 1765. . 122 *flo.* 11*l.*

2. A Sea View, representing the approach of a violent storm. The scene is taken from a pier, or jetty, which occupies the middle and front, and extends a considerable way into the sea, forming, with another pier, seen on the left, the entrance of a harbour; over these the sea breaks with tempestuous violence; at the extremity of the principal pier, is placed a lofty rustic beacon, and near it are two sailors, with long poles, waiting to assist the entrance of a fishing vessel, which is approaching the port under a press of sail; two other smacks, under bare poles, are riding at anchor near the pier, on the left; and several small craft are seen beating about at sea.

3 *ft.* 3 *in.* by 4 *ft.* 4 *in.*—C.

This interesting picture exhibits a scene affectingly solemn and sublime. A vast expanse of ocean is presented to the eye, bounded by dense masses of heavy clouds, which appear slowly rising from the deep, and rolling forward, in towering heaps, along the whole hemisphere, shedding a twilight gloom over the turbulent sea, whose dark monotony is occasionally relieved by the glistening of its own

white breakers, a few faint gleams of light, which steal along the surface, and the sails of the diminutive vessels, which are faintly perceived through the hazy mist, hang over the deep. The awful grandeur of this magnificent picture fills the mind of the beholder with sensations of wonder and delight, and while lost in the contemplations of the powers of art, he will be compelled to exclaim, that the author of such a work must have been both a poet and a painter.

If an opinion may be formed from the prices for which this superb picture has been sold, it would appear that its superlative beauties were by no means appreciated by the artist's countrymen, nor even by the French amateurs of 1802.

Collection of M. Sydervelt,	*Amst.*	1766.	214 *flo.*	19*l.*
——— M. Braamcamp,	. .	1771.	264 *flo.*	25*l.*
——— M. Paillet,	*Paris,*	1802.	1460 *fs.*	58*l.*

Purchased, privately, by the Author, from the family of the Marquis Merialva, 1824, for 9000 *fs.*, 360*l.*, and sold to the Earl of Liverpool for 500*l.*, at whose sale, in 1829, it was bought for the Marquis of Lansdowne for 535*l.*

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3. The Laundress laying out Linen to Dry. A landscape, with a brick ruin, of a picturesque appearance, on the left, converted into a peasant's dwelling, on the farther side of which is a clay bank, clothed with bushes and trees, beyond which is a cottage. A pond, fringed with flags, occupies the middle and front; at the side of which, and near the building is a woman stooping to place linen on the ground to dry. Engraved by Le Bas, and done in lithography by Spruyt.

1 *ft.* 7 *in.* by 2 *ft.* 1 *in.*—P.

Collection of the Count de Boudouin,		1772.		
——— M. de St. Victor,	.	1822.	3060 *fs.*	122*l.*

Now in the collection of the Prince d'Arenberg, Brussels.

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4. Herdsman, with Cows and Goats. A landscape, remarkable for a large piece of water in front, on the farther side of which, and towards the right, stands a square tower, adjoining

a wall, with bushes and trees growing on it. In the middle distance is a peasant, driving two cows and some goats. Engraved by Le Bas.

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—C.

Collection of M. Benet de Boisgerault, 1753.

——— M. Robit, ... 1801. . 1650 *fs.* 66*l.*

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5. Peasants forming a Dam in a River. A landscape, with an expansive sheet of water covering the greater part of the scene, bounded by high banks, clothed with oak and other trees, and underwood; the river flows towards the front, and falls in a cascade on the foreground, where four men are occupied in forming a dam with branches of trees; and a fifth, having the appearance of a gentleman, stands, with a stick in his hand, on a bank, apparently directing them in their work. At some distance off is seen a herdsman fording the river with a flock of sheep. The figures are by Adrian Vander Velde. Engraved by Le Bas.

1 *ft.* 4 *in.* by 2 *ft.* 1 *in.*—C.

Collection of M. St. Priest, . 1771.

Now in the collection of Charles Heusch, Esq.

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6. A Landscape, with a broad sandy road, passing over a hill; a thatched cottage, and some bushy trees on the right side of it, and another cottage, and a corn field, on the left. A traveller and his dog are reposing near the former cottage, at the door of which stands a woman. Engraved by Le Bas, and etched by Duplessi Boissieu.

Collection of Count de Boudouin, . 1771.

Sold in a collection at Mr. Phillips's, 1829.

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7. A Hilly Landscape, with a cascade of water rushing between two rocky banks on the foreground; the trunk of a beech tree lies across the stream, and its stump remains in a bank on the right. A handsome house, with a terrace, and a

dome top, stands upon an elevation on the farther side of the water; the sky is partially obscured with clouds surcharged with rain. An excellent picture.

2 *ft.* 3 *in.* by 1 *ft.* 9½ *in.*—C.

Now in the collection of the Dowager Lady Stuart, 1830.

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8. A View in Amsterdam, representing the Haarlem Sluice, with vessels, and the surrounding houses, among which rises the celebrated herring packer's tower. A number of figures, very spiritedly introduced, give interest to the scene.

2 *ft.* 4½ *in.* by 3 *ft.* 4 *in.*—C.

Collection of Mad^e C. Backer,	*Leyden*, 1766.	.	320 *flo.*	29*l.*
——— M. Danser Nyman, .	1797.	.	400 *flo.*	36*l.*

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9. A Grand Forest Scene, composed of a lofty hill on the right, the sides of which are clothed with lofty umbrageous trees, of various kinds; the beech, the oak, and the elm, intermingle in beautiful variety their tints and forms. A road passes through a dell in the centre, which is overflowed with water; beyond which, the view opens to the distant hills. The figures and cattle which enliven this romantic scene, are by the hand of Berghem; the most conspicuous of which is a female mounted on an ass, with a herdsman at her side, leading a cow by a cord; near them is a traveller seated, pulling off his stockings preparatory to fording the stream; a solitary peasant mounting the hill, and a herdsman with cattle in the distance, complete the accessories of this magnificent picture. Engraved by Geissler, in the Musée Français.

5 *ft.* 1¾ *in.* by 5 *ft.* 11¼ *in.*

Valued by the Experts du Musée, 1816. . 40,000 *fs.* 1600*l.*

Now in the Louvre.

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10. A Hilly Landscape, abundantly wooded with oak and other trees, the foreground of which is finely broken, and varied with a shallow stream flowing over it, through which

is passing a flock of twelve sheep, while a shepherd and another man stand on its bank. Engraved by Le Bas, from a picture then in the

Collection of the Duc de Rochefaucauld, 1774.

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11. A Bald Mountainous Landscape, with a castle on a hill in the left and middle distance; a ravine, with a stream flowing through it, traverses the extremity of the foreground, and is crossed on the right by a little bridge, near which is a traveller on horseback, of whom a beggar is asking alms; these are by Wouwermans. A windmill and other buildings are visible in various parts of the distant country. Engraved in the Musée Français, by Desaulx and Laurent.

2 *ft.* by 2 *ft.* 4½ *in.*

Valued by the Experts du Musée, 1816. . 15,000 *fs.* 600*l.*

Now in the Louvre.

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12. A Landscape, composed of bold scenery. On the left are two hills, surmounted by clusters of trees; in the interval between them flows a rippling stream to the front ground, where it is crossed by a rustic bridge, over which are passing a woman on a white horse, preceded by a man on foot, two cows, and a flock of sheep; these are by the pencil of Adrian Vander Velde. An old leafless tree, standing in the centre, forms a conspicuous object in the picture. This is a clear and excellent production.

3 *ft.* by 4 *ft.* 8 *in.*—C.

Now in the collection of Philip Henry Hope, Esq.

---

13. A Grand Rocky Scene, traversed by a rapid stream, which falls in masses on the front ground, and thence is impelled along, in foaming torrents, among rocks and trunks of trees. The view is bounded by high rocks, clothed in part by young pine trees. A round tower, and a house, are seen on the summit of a lofty rocky mountain.

3 *ft.* 8½ *in.* by 3 *ft.* 3½ *in.*—C.

Now in the Musée at Amsterdam. Worth 450*l.*

14. A Waterfall. The view presents a mountainous country, with a cottage on a hill, backed with pine and other trees. A castle stands on the summit of a mountain, the base of which is concealed by bushy trees; and on the right is a rustic bridge over a branch of the principal cascade. Three figures are at the foot of the bridge. Engraved by Haldenwang, in the Musée Français.

3 *ft.* 1 *in.* by 2 *ft.* 5 *in.*—C.

Valued by the Experts du Musée, 1816. . 1500 *fs.* 60*l.*
Now in the Louvre.

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15. A View over a Great Extent of Country, intersected by low hedges, and bounded in the distance by the city of Haarlem. Towards the foreground are two cottages, and some bleaching grounds; and on the left, a narrow clayey road, on which are two men.

1 *ft.* 9 *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. M. Verbrugge, *Hague*, 1831. 1355 *flo.* 120*l.*

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16. A Wild and Mountainous Scene, with a large building, resembling the château of Bentheim, occupying the summit of some rocks on the right. A cascade of water rushes between rocks in the foreground, and rolls gurgling along the front; the broken stem of a tree lies across the stream, and its stump still remains in the bank at the side. A shepherd and his flock are passing along a rugged road on the declivity of a hill. This is a clear and beautiful production.

2 *ft.* 2 *in.* by 1 *ft.* 9 *in.*—C.

Now in the Musée at Amsterdam. Worth 350*l.*

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17. View of a Watermill, situate in a bold, mountainous country. The machinery of the mill, and the dam, are placed between two rustic buildings on the right, and the scene is represented at the moment when the miller is raising the dam, and letting escape a large body of water, which boils up in foaming masses, and escapes along the foreground, between banks overgrown with bulrushes. On the opposite side, the

eye looks over a mountain of a broken acclivity, chequered by a path through corn and other fields: a church, a mill, and a few trees, are on its summit. An overcast sky.

2 *ft.* 10 *in.* by 3 *ft.* 8 *in.*—C.

Collection of Thomas Emmerson, Esq., 1832. . . . . 504*l.*

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18. A Waterfall. A mountainous country, with a cataract of water rushing between rocks and falling among stones, over the whole of the front. On the left are two old oak trees growing on a bank, and two fir trees rising, amidst bushes, from a rocky soil; a branch of a tree lies in the water on the right and front. Upon the summit of a distant hill are seen a house, and three men near it.

2 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—C.

Now in the collection of M. M. Hodgson, Amsterdam.

---

19. A View on the Shore of Schevening, showing a long line of sandhills, and the tower of the village church on the left; and a wide expanse of sea on the right, beating in white surge on its shoal coast: only two fishing vessels are visible at sea. Among the many persons observable on the sands, are three ladies, one of whom holds up a fan to screen her face; beyond these is a group of three gentlemen in conversation; the rest are distributed in the most picturesque manner over the shore. Engraved by Le Bas; and also, No 117, in the Choiseul Gallery.

1 *ft.* 9 *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. B——. (separately) *Paris*, 1827. 5400 *fs.* 216*l.*

Now in the collection of His Excellency the Baron Verstolk de Soelen.

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20. Companion. A view on the coast, with the town of Mayden and its berg, represented in the distance. The composition offers, on the right, the lofty sandhills which bound the beach, and a road extending in long perspective at

their base, on which are seen an officer and two ladies, accompanied by a page. Several shrimp fishers, and others, are in the shallows of the water, and two men are carrying a person to a boat, in which are two sailors: a few small fishing vessels are in the distance. These are delightful representations of nature, and most enviable examples of art. Engraved, No. 118, in the Choiseul Gallery.

Collection of the Duc de Choiseul (pair),	1772.	1701 *fs.*	68*l.*
——— the Prince de Conti, . .	1779.	2401 *fs.*	96*l.*
——— the Marquis de Marigny,	1781.		
——— M. B—— (separate), *Paris*,	1827.	2000 *fs.*	80*l.*

Now in the collection of His Excellency the Baron Verstolk de Soelen.

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21. The Mill. This subject, though simple, exhibits a composition of a highly picturesque character; a river, covering the front, flows through the country on the right, and is bounded on the opposite side by a high rugged bank, partially covered with bushes, and surmounted by a windmill. Two men are in a boat near the bank, and three sheep are browsing on its declivity. Engraved by Le Bas, under the title of *Les Moulins Hollandois.*

9 *in.* by 1 *ft.* 1 *in.*—P.

Collection of the Count de Vence, .	1760.	390 *fs.*	16*l.*
——— M. Blondel de Gagny, .	1777.	1800 *fs.*	72*l.*

---

22. A Landscape, with the ruins of an ancient building, near which are two men; one of whom appears to be sketching the surrounding scene, and the other conversing with him. On the opposite side is a cascade, the water from which flows along the front ground.

1 *ft.* 9 *in.* by 2 *ft.* 1½ *in.*—C.

Collection of M. Braamcamp, . . .	1771.	145 *flo.*	13*l.*

---

23. A View in Holland, under the aspect of Winter. The composition offers on the right, a church, with a square tower, which is partly concealed by a tree; and on the opposite side stands a cottage and a hovel, near which are two men and a

boy; one of the former is picking up wood: more towards the centre, are a woman and a child going towards a church. An old cask, and the trunk of a tree, lie on the ground in front. This is a perfect transcript of nature.

1 *ft.* 2½ *in.* by 1 *ft.* ¾ *in.*—C.

Collection of M. Braamcamp, . .	1771. .	125 *flo.*	11*l.*
——— M. Smeth Van Alpen,	1810. .	400 *flo.*	36*l.*
——— M. Muilman, *Amst.*	1813. .	475 *flo.*	43*l.*

Now in the collection of M. Six Van Hillegom.

A picture corresponding with the preceding, was sold in the collection of M. de Calonne, ... 1787. . 285 *fs.* 11*l.*

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24. The Interior of the Nieuwe Kirk at Amsterdam, showing the large oak pulpit and reading desk, on the right, and the lofty organ at the end. Among the various figures (which are introduced by the pencil of Philip Wouwermans) are two women sitting near the desk; in the centre of the aisle stands a gentleman looking at the pulpit, and behind him is a boy.

1 *ft.* 10 *in.* by 2 *ft.* 4 *in.*—P.

This unusual subject for Ruysdael is treated with the true feeling of an artist; it possesses as much freedom of handling, and breadth of effect, as any of the works of the most accomplished painters in this line of art.

Collection of M. Braamcamp, . . 1771. . 170 *flo.* 17*l.*

Now in the collection of the Marquis of Bute at Luton.

Now worth 120 *gs.*

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25. A View, looking up a rugged road to a bridge of a picturesque appearance, built of brick, and having a wooden erection at its side; some bushes, and abundance of weeds, grow on the bank, and the view is bounded by a distant wood. The left is composed of a stream, and a meadow, in which are cattle; and a man, angling, is on the farther bank of the stream. Engraved by Wieth, No. 24, in the Choiseul Gallery.

1 *ft.* 3 *in.* by 1 *ft.* 7 *in.*—P.

Collection of the Duc de Choiseul,	1772. .	700 *fs.*	28*l.*
——— the Prince de Conti,	1777. .	2400 *fs.*	96*l.*

26. A View of the Entrance to a Wood, through the openings of which are seen some distant mountains. The middle ground is composed of sandhills, among which is a pool of standing water; and the scene is agreeably animated with appropriate figures.

1 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—C.

Collection of the Duc de Choiseul,	1772.	910 *fs.*	36*l*
——— Anonymous, . . .	1774.	400 *fs.*	16*l*

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27. A Sequestered Woody Scene, with a stream of water in front, in which are two ducks and four ducklings. A rough pathway passes over a gentle hill on the left, at the side of which is an elder bush: the trees exhibit a diversity of foliage, and the ground and water are varied with bushes and aquatic weeds. This is a production of the rarest excellence and beauty.

1 *ft.* 2 *in.* by 1 *ft.* 6 *in.*

Collection of M. Lempereur, . .	1773.	800 *fs.*	32*l.*
——— M. Gros, ...	1778.	1300 *fs.*	52*l.*
——— M. Godefroy, . . .	1785.	1300 *fs.*	52*l.*
——— Madame Bandeville, .	1787.	600 *fs.*	24*l.*

Now in the collection of Jeremiah Harman, Esq.

Now worth 150 *gs.*

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28. A Landscape, with a wood on the right, which is reflected in a clear stream of water that occupies the whole of the left. The principal object in front is an old tree, stripped of its branches and bark, near which is a traveller lying asleep, and beyond him are a few sheep and a goat; and still more distant are peasants with their flocks.

1 *ft.* 7 *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Bryant, ...	1776.	902 *fs.*	36*l.*

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29. A Landscape. This excellent picture is distinguished by a castle standing upon a mountain, which is clothed with trees and underwood, and conceals in part some cottages: a river runs at its base, and a mill and some houses are seen in

the distance. The trees and bushes are beautifully diversified, both in foliage and colour; particularly a fine oak on the right of the foreground.

3 *ft.* 6 *in.* by 3 *ft.*—C.

Collection of M. Randon de Boisset, 1777. . 2000 *fs.* 80*l.*
——— Chevalier Lambert, . 1787. . 2900 *fs.* 116*l.*

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30. A Landscape, exhibiting a mountainous scene, divided by a cascade of water, and rendered additionally picturesque by the introduction of two mills, and some beautiful clusters of trees and bushes.

1 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—C.

Collection of the Prince de Conti, 1779. . 675 *fs.* 27*l.*

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31. A Landscape, with a river flowing along the foreground; and in the second distance is a hill, traversed by a sandy road, on which are two peasants with sheep: the scene is also diversified with clusters of trees, some ruins, and a church.

9 *in.* by 10 *in.*—P.

Collection of the Prince de Conti, 1779. . 150 *fs.* 6*l.*

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32. A Sea View, under the effect of a strong breeze and rain. A boat, containing four men, is in front; two fishing vessels bending to the gale, are at some distance on the right; and other ships are visible in the offing. Engraved, No. 40, in the Choiseul Gallery.

11 *in.* by 1 *ft.* 3 *in.*—(*oval*).

Collection of the Prince de Conti, 1779. . 310 *fs.* 13*l.* 10*s.*

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33. A Landscape, divided by a river, and delightfully adorned with trees; among which may be observed, an old oak, stripped of its bark, standing on a hill in front, near which is a herdsman keeping cows.

1 *ft.* 6¼ *in.* by 1 *ft.* 4 *in.*—P.

Collection of the Prince de Conti, 1779. 600 *fs.* 24*l.*
——— M. Destouches, . . 1794. 600 *fs.* (Le Brun) 24*l.*

34. Fisherman. The picture is composed of an extensive river, on which are two boats, in the one nearest to the spectator is a man pushing off from a landing place with a long pole; the other boat is on the farther side of the water, with two men in it, who are occupied with their nets. The surrounding country exhibits Dutch residences, partly concealed by trees; and a summer-house standing on the bank of the stream. Engraved by Le Bas, under the title *La Pêche Hollandoise.*

8 *in.* by 10 *in.*—P.

Collection of M. l'Abbé Le Blanc, 1781. . 212 *fs.* 8*l.* 10*s.*

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35. A View in the Environs of Haarlem, representing a well-wooded country, remarkable for the sandhills peculiar to the place. A cavalier, wearing a red jacket, and a huntsman, followed by two dogs, give interest to the scene.

11¼ *in.* by 13 *in.*—P.

Collection of M. Le Bœuf, . . . 1782. . 800 *fs.* 32*l.*

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36. The Limekiln. A landscape, with a building of a picturesque appearance on the banks of a river, and a bridge in the second distance, the road over which leads to a village, seen on the left. At some distance off, may be observed a limekiln; and the scene is animated with three figures.

1 *ft.* 5 *in.* by 2 *ft.*—C.

Collection of M. Lollier, . . . 1783. . 1150 *fs.* 46*l.*

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37. A View on the Coast, represented under the appearance of a subsiding storm. The composition offers, on the left, a fisherman's cottage, strongly fenced round with piles, over which the sea breaks in heavy surges; beyond this is a group of large vessels, apparently at anchor; a ship of war, and several small boats, are distributed over the opposite side. The grand and solemn scene is finely relieved by a transient gleam of light, which bursts from a black and tempestuous sky, and glides along the surface of the dark rolling billows. This noble production of the pencil is justly entitled

to the highest commendation, both for the poetical sublimity displayed in the composition and effect, and also for the masterly science evinced in the execution. Engraved in the Musée Français.

3 *ft.* 6 *in.* by 4 *ft.* 11 *in.*—C.

Collection of M. Peter Locquet, *Amst.* 1783. . 1410 *flo.* 117*l.*
Valued by the Experts du Musée, 1816. . 25,000 *fs.* 1000*l.*
Now in the Louvre.

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38. A View under the Walls of a Town, with an old gateway of a most picturesque appearance. Near the front is a man, followed by his dog, on a plank which crosses a stream; a fine mass of trees serves to give effect to a clear distance.

2 *ft.* 2½ *in.* by 2 *ft.* 6 *in.*—C.

Collection of M. Peter Locquet, *Amst.* 1783; (bought by M. Geldermeester) . . . . . 600 *flo.* 54*l.*
Collection of M. Geldermeester, . 1800. . 1000 *flo.* 90*l.*

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39. A Landscape, exhibiting an extensive view over an open country, traversed on the right by a river, and distinguished on the left by a pile of ruins. The figures which animate the surrounding scenery are by the pencil of Philip Wouwermans; among them may be noticed three boys bathing in the river; a cavalier, dressed in a red mantle, mounted on a bay horse, passing near the ruins, of whom a poor man is asking alms; and beyond them, a woman, a child, and a dog.

2 *ft.* 6 *in.* by 2 *ft.* 6½ *in.*—C.

Collection of Count de Vaudreuil, 1784. . 4360 *fs.* 174*l.*

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40. A Pair. A hilly country, divided by a river, which falls in a cascade amongst rocks and trunks of trees on the front ground, and is crossed in the distance by a bridge; some clusters of trees crown the surrounding hills; and a few figures serve to animate the sequestered scene.

2 *ft.* 1¼ *in.* by 1 *ft.* 7½ *in.*—C.

41. The Companion. A waterfall, with a bridge at its side, leading to a hut; beyond which, is a second cascade, and a bridge.

Collection of M. Bellinarde (pair), 1785. . 1720 *fs.* 69*l.*

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42. A View in Norway. The picture represents a wild and richly-wooded scene, with a stream of water gliding between hills, and falling, in a broken cascade, amongst rocks in the foreground. A shepherd, with two sheep, is seen upon a hill towards the right; and the steeple of a church is visible in the distance.

2 *ft.* 1 *in.* by 1 *ft.* 10 *in.*—C.

Collection of M. Van Slingelandt, 1785. . 300 *flo.* 27*l.*

——— Prince Talleyrand, . 1817; (bought with the entire cabinet, by Messrs. Gray and Allnutt).

Collection of Count Pourtales, . 1826; (bought, with many other fine pictures, by the Writer, in conjunction with Thomas Emmerson, Esq.).

Sold by auction, by Mr. Phillips, 1826. . . . . 130 *gs.*

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43. A Richly-Wooded Landscape, with a rivulet in front, in which are several ducks.

2 *ft.* by 3 *ft.* 1 *in.*—C.

Collection of M. Van Slingelandt, *Dort.* 1785. 195 *flo.* 17*l.* 10*s.*

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44. The Ruin. The view represents a flat country, and is chiefly remarkable for a large ruin, built of brick and plaster, composed of two towers, and a lofty archway, through which passes a high road; some clusters of trees, rising above the edifice, serve as a foil to the building. On the opposite side, the eye looks over a meadow, bounded by a low edge, and divided from the foreground by a reed fence, near which is an old well, with the trunk of a tree lying by it; a pool of water, and various brambles and herbage, serve to give interest to the foreground. The figures which enliven the scene consist of a man leading a child, and followed by a dog, passing

under the archway, and another man is seen beyond it. This excellent picture is of the most esteemed quality, and unusually luminous.

1 *ft.* 6½ *in.* by 2 *ft.* 1½ *in.*—P.

Collection of M. Morelli,	. . .	1786.	. 2300 *fs.*	92*l.*
———	M. de Calonne, . .	1788.	. 3500 *fs.*	140*l.*
———	M. Coclers, . . .	1789.	. 2750 *fs.*	110*l.*
———	W. Smith, Esq., M.P. (sold privately.)			
———	Anonymous, . . .	1823.	(bought in)	230 *gs.*
———	Lord Radstock, . .	1826.	. . . .	175*l.*

Now in the collection of Charles Bredel, Esq.

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45. A View of a Sluice in Holland, the surrounding meadows of which are illumined by sunshine.

1 *ft.* 2 *in.* by 1 *ft.* 9 *in.*—P.

Formerly in the collection of the Prince de Conti.

Collection of M. Morelli,	. . .	1786.	. 1450 *fs.*	58*l.*
———	M. Le Brun, ...		2123 *fs.*	85*l.*

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46. A Landscape, exhibiting, on the left, an extensive hill, abundantly clothed with wood; and in the centre a fertile valley, intersected by a river, and adorned with clumps of trees on its banks; in the adjacent meadows is a herdsman, watching cattle. This picture may further be recognised by two trunks of trees, lying on the right of the foreground.

3 *ft.* by 3 *ft.* 6 *in.*—C.

Collection of M. Morelli,	. . .	1786.	. 2000 *fs.*	80*l.*

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47. A View of a Richly-Cultivated Country, interspersed with corn and other fields. The foreground is rendered picturesque by sandhills, varied with bushes and herbage, and a winding road. Several cottages, embosomed in trees, are visible in the distance.

1 *ft.* 6 *in.* by 1 *ft.* 9 *in.*—C.

Collection of M. le Chevalier de Clène,		1786.	. 2420 *fs.*	97*l.*
———	M. Helsleuter, . . .	1802.	. 1651 *fs.*	66*l.*
———	M. La Perrier, . . .	1817.	. 2400 *fs.*	96*l.*

48. A Hilly Landscape, with a large watermill on the right, and a broad winding road in the middle, with trees on each side of it, and a wooden bridge connecting it with the mill, on which are two men; a third is seen beyond them, ascending a hilly road, shadowed by trees. A woodcutter, with an axe in his hand, stands near a fallen trunk of a tree in front, and a woman is kneeling by his side: these two figures are introduced by Vernet. Signed, and dated 1661.

2 *ft.* by 2 *ft.* 6½ *in.*—C.

Collection of M. Le Brun.

——— the Chevalier de Clène, 1786. . 1250 *fs.* 50*l.*

——— —— Wilkinson, Esq., 1828. (Smith) 70 *gs.*

Sold by the Writer to a foreign dealer, 1829.

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49. The Old Gateway. The view represents a country of a sterile appearance, chiefly composed of broken sandy soil intersected with dilapidated hedges, and adorned with a few trees. A rugged road leads from the front to an old brick gateway, beyond which is an avenue of trees. Recent rains appear to have flooded the road, and the clear stream reflects the bright azure of the superambient sky.

10 *in.* by 1 *ft.* 1¾ *in.*—P.

Collection of M. le Chevalier de Clène, 1786. . 1000 *fs.* 40*l.*

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50. A Man Watering his Horse. The scene represents a view in Holland, and is composed in the centre of a large sheet of water flowing at the base of a hill; several windmills are distributed in the surrounding country, and on the left is a beautiful tree upon a knoll, the deep verdure of which is opposed against a brilliant sky. Upon a road, on the right, which is skirted in part by bushes, are a man leading a horse to water, and a woman carrying a pot on her head. Three swans are also introduced on the water.

1 *ft.* 6 *in.* by 2 *ft.* ½ *in.*—C.

Collection of the Chevalier Lamberts, 1787. . 2001 *fs.* 80*l.*

51. Cottages on the Bank of a River. The composition of this excellent little picture is formed of a river, extending along the whole of the front, bounded by a sedgy bank, on which is a clump of trees, growing amidst bushes, and partly concealing a cottage, on the farther side of which is a hay-stack; in front of the latter is a man in a boat. The roof of a second cottage is perceptible, among trees, on the left, and a church is seen in the distance. Engraved by Weibrod, in the Le Brun Gallery, and etched anonymous.

10 *in.* by 1 *ft.* 1 *in.*—P.

Collection of the Chevalier Lamberts, 1787. . 1000 *fs.* 40*l.*

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52 Companion. The Corn Field. A sedgy pool, with a rich cluster of bushes, flags, and a decayed tree on the right, and an old oak growing on its bank, near the middle of the scene. A corn field extends along the second distance, which is bounded by bushy trees, above a clump of which rises the steeple of a church. A single peasant is seen on the farther side of the bank, on the left. These are choice and brilliant productions of the master. Engraved in the Le Brun Gallery, and etched.

Collection of the Chevalier Lamberts, 1787. . 1201 *fs.* 48*l.*

Now in the possession of Messrs. Woodburn.

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53. A View of a Farm-House, situate on the banks of a river, and surrounded by trees, amongst which may be distinguished the oak, willow, and elder; another house, amid trees, is seen in the distance.

$9\frac{5}{8}$ *in.* by 1 *ft.* $\frac{5}{8}$ *in.*—P.

Collection of Prince Talleyrand, 1817; sold with his entire collection of Dutch and Flemish pictures; and afterwards in the possession of M. De la Hante.

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54. A Winter Scene, representing a view of a canal, with buildings and trees on its banks. Three figures are in front, and in the distance are seen some buildings, and the masts

of a vessel. Several other persons are perceptible in more remote parts of the canal.

10 *in.* by 1 *ft.*—P.

Collection of the Chevalier Collet, . 1787. . 370 *fs.* 15*l.*

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55. A View of the Entrance to a Forest, through marshy ground. The composition of this picture is distinguished by an old tree, stripped of its foliage, which forms a fine contrast to the rich verdure of the surrounding trees.—*See No.* 26.

1 *ft.* 10½ *in.* by 2 *ft.* 3½ *in.*—C.

M. Cocler's Sale, ... 1789. . 1500 *fs.* 60*l.*
Collection of M. Tolozan, . . . 1801. . 1500 *fs.* 60*l.*
——— M. Lapeyrière, . . 1825. . 7200 *fs.* 288*l.*

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56. A Landscape, with a lofty cluster of trees upon the summit of a hill, occupying the chief part of the foreground; a little stream ripples at its base, and a row of trees bound it on the right; the same side and front is richly diversified with wild plants, and the broken stump of a beech tree. A few sheep are browsing on the hill, and a single peasant, in a blue jacket, is seen beyond it. This capital picture (which is unusually clear and fresh in tone) is brilliantly illumined with sunshine.

3 *ft.* 1 *in.* by 3 *ft.* 10 *in.*—C.

Collection of Madame Catalani, . 1816. . 5000 *fs.* 200*l.*
——— Thomas Emmerson, Esq., 1829. . . . . 546 *gs.*

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57. A Wild and Sequestered Scene, composed of marshy ground, and a pond, overgrown with flags and reeds. An oak stands on the right, and a peasant, with a stick on his shoulder, followed by a dog, is seen in the distance.

1 *ft.* 1½ *in.* by 1 *ft.* 5 *in.*—P.

Collection of M. Coclers, . . . 1789. . 1100 *fs.* 44*l.*
——— M. Marin, . . . 1790. . 600 *fs.* 24*l.*

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58. A Landscape, representing a retired spot. A large pool of water, overrun with reeds and bulrushes, covers the

greater part of the foreground, which is overshadowed by a clump of trees standing on a bank of the pond. A road passes over some rising ground on the right, on which is a man, followed by two dogs.

1 *ft.* 1½ *in.* by 1 *ft.* 6¼ *in.*—P.

Now in the collection of J. Newington Hughes, Esq.

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59. The Washerwomen. A landscape, with a river flowing through it, and three watermills on its banks; beyond which is a hill, richly clothed with trees. The figures which animate the scene are attributed to Adrian Vander Velde, and consist of youths bathing in the stream, and women occupied washing linen.

1 *ft.* 10 *in.* by 2 *ft.* 3 *in.*—C.

Collection of M. Coclers, . . . 1789. . 880 *fs.* 35*l.*

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60. The Cemetery. This grand and affecting picture exhibits the ruins of a church and convent upon the summit of a hill, occupying the whole extent of the view in the second distance, the declivity of which presents a cemetery, interspersed with large stones. On the foreground are a broken tree lying across a rapid stream, a tomb of black marble, with an inscription on it; a row of three sarcophagi extending along the front; and on the left stands a cluster of large umbrageous trees, the verdant hues of whose foliage is contrasted by the leafless trunk of a beech. Three persons in black are seen near a small tomb on the side of the hill, musing amidst the tombs. The grandeur and solemnity of the scene is strikingly enhanced by rolling stormy clouds, in which may be perceived the evanescent colours of a rainbow.

4 *ft.* 6 *in.* by 5 *ft.* 9 *in.*—C.

In this excellent picture, the artist has evidently intended to convey a moral lesson of human life; and in addition to this, there is a sublimity of sentiment and effect reigning throughout the composition which renders it worthy of the powers of Nicolo Poussin.

Collection of M. Marin, . *Paris*, 1790. . 2000 *fs.* 80*l.*

——— Anonymous, . . . 1802. . 3203 *fs.* 128*l.*

The Writer has been informed that this picture was purchased by Mr. Huybens (by whom it was imported into England), of a banker at Paris, about the year 1815, for the sum of 20,000 *fs.*, 800*l.*, and sold to Mr. George Gillows, of whose executors it was brought by Mr. Zachary, and was subsequently sold, in the sale of that gentleman's collection, by Mr. Phillips, in 1828, for 870 *gs.*; it is now in the possession of —— Mackintosh, Esq.

A duplicate of the preceding picture, but differing in size, and inferior in quality, having become dark from time, is in the Dresden Gallery.

3 *ft.* by 3 *ft.* 5 *in.*—C.

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61. A View in Norway. The composition of this capital picture exhibits an immense mass of water, flowing in rapid eddies between the rocks, and falling in foaming volumes on the foreground. The right is formed of high rocky hills, clothed in part by trees, and surmounted by the residence of woodcutters; and the opposite side represents similar scenery.

2 *ft.* 11 *in.* by 4 *ft.* 2 *in.*—C.

Collection of M. Marin, ...	1790. .	951 *fs.*	38*l.*
———— Anonymous, ...	1802. .	4010 *fs.*	160*l.*

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62. A View of a Hamlet, with a road, leading to it, on which are a woman and a child. Some clumps of trees give picturesque beauty to the frontground.

1 *ft.* 8 *in.* by 1 *ft.* 1 *in.*—C.

Collection of M. Marin, ...	1790. .	1370 *fs.*	55*l.*

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63. A View of an Open Country, interspersed with corn and other fields. On the right is a group of trees; and on the opposite side a river, which traverses the whole extent of the landscape. The foreground is finely broken, and animated by three peasants, &c.

1 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. Marin, ...	1790. .	851 *fs.*	34*l.*

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64. A Pair. One is a view in a forest, with a cottage in the middle, and a village, a mill, and several figures on the right.

65. The Companion. A winter scene, with several cottages and windmills, covered with snow, and a village seen in the distance towards the left.

1 *ft.* 3 *in.* by 1 *ft.* 6 *in.*—C.

Collection of M. Marin, ... 1790. . 1561 *fs.* 62*l.*

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66. A View in the Woods at the Hague.

4 *ft.* 3 *in.* by 5 *ft.* 6 *in.*—C.

Collection of M. Marin, ... 1790. . 1200 *fs.* 48*l.*
——— M. St. Martin, . . 1804. . 1600 *fs.* 64*l.*

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67. A View of a Village, occupying some rising ground on the left, the sides of which are covered with bushes and plants. Three persons are seen in an opening on the right.

1 *ft.* 7 *in.* by 2 *ft.*—P.

Collection of M. Marin, ... 1790. . 1200 *fs.* 48*l.*

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68. A View of a Watermill, with sandhills, and a river on the right.

2 *ft.* 4 *in.* by 3 *ft.*—C.

Collection of M. Marin, ... 1790. 1010 *fs.* 40*l.* 10*s.*
——— M. Tolozan, . . . 1801. 2455 *fs.* 98*l.*

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69. A Landscape, with a thick wood, bounded by high mountains. Various picturesque objects, and several figures and horses, by Wouwermans, are on the foreground.

1 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. Castlemore, . . 1791. . 2840 *fs.* 114*l.*

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70. A View on the Seacoast, represented under the aspect of a breeze, and indications of rain. The figures which animate the scene are attributed to Wouwermans, and represent a huntsman and another person, near a cluster of trees, on a tongue of land on the right; and considerably distant from them are two other persons.

1 *ft.* 5 *in.* by 2 *ft.*—P.

Collection of M. Julliot, . . 1793. (bought by M. la Fontaine) 10,750 *fs.* . . 430*l.*

71. A Man with a Pack at his Back, leading a little Boy. The view represents a richly-wooded country, with a rivulet on the left, fringed with flags and other water plants, on which is a boat containing two persons; and on a road in the centre, and close to the front, is an old man leading a little boy by the hand. Two flocks of sheep are visible among the trees, and a shepherd is seen sitting at the foot of two oaks on the right. Engraved by Le Bas.

1 *ft.* 6 *in.* by 1 *ft.* 10 *in.*—P.

Collection of the Duc de Praslin, . 1793. . 431 *fs.* 17*l.*

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72. A Beautiful Landscape, with cattle and figures by Adrian Vander Velde.

Collection of J. A. Gresse, Esq., . . 1794. . . . . 42*l.*

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73 & 74. A Pair of Landscapes. Views from nature.

Collection of Sir J. Reynolds, . . 1795. . . . . 50 *gs.*

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75. The Woodcutter. A landscape, with hills on the right, and a river flowing at their base. The foreground is enlivened with several figures by Vernet; amongst which are a wood-cutter and another man, apparently talking to a woman, wearing a red dress, who is seated. The left is composed of high mountains, on the summit of which stands an old fortified castle, surrounded by other buildings: several masses of low trees cover the ridges, and a pathway down the acclivity leads to a river, on which is a boat, with fishermen in it.

3 *ft.* ½ *in.* by 3 *ft.* 9 *in.*—C.

Collection of M. Tricot, ... 1793. . 7001 *fs.* 280*l.*

——— Anonymous, . . 1807. (at Mr. Christie's) 252*l.*

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76. A View in the Environs of Haarlem, looking over a great extent of well-wooded country, towards the city, whose noble church is seen towering above the houses in the distance. Several cottages and windmills are distributed over the scene, the flat uniformity of which is rendered interesting by a gleam

of sunshine, bursting from a beautiful sky, varied by light fleecy clouds. Additional interest is also given by the introduction of two coaches, and a gentleman on horseback, on a road in front; these are by the pencil of Adrian Vander Velde.

1 *ft.* 3 *in.* by 1 *ft.* 2 *in.*—C.

Collection of M. Helsleuter, . . 1802. . 909 *fs.* 36*l.*
——— M. La Perrier, . . 1817. . 2600 *fs.* 104*l.*

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77. A Landscape, with buildings and figures. The principal object which meets the eye is a cottage in ruins, backed by a brick house: the latter appears to be an inn, and a traveller has alighted from a gray horse, which is held by a boy; near the front is a traveller sitting by the roadside; these are introduced by the hand of Wouwermans. The scene is exceedingly overcast, and the appearance of a coming storm is manifest.

1 *ft.* 8 *in.* by 2 *ft.*—C.

Collection of M. Destouches, . . 1794. . 980 *fs.* 39*l.*
——— R. Reinagle, Esq. . . 1832. . . . . 65 *gs.*

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78 & 79. A Pair, representing views over an open flat country, in which every object is delineated with great truth and precision, and delightfully varied by transient gleams of sunshine.

1 *ft.* 2½ *in.* by 1 *ft.* 3 *in.*

Collection of M. Destouches, . . 1794. . 3700 *fs.* 148*l.*

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80. A View on a River in Holland. On the left is a bridge, of yellow brickwork, connected with a road which follows the course of the river: on the same side is a gateway, forming the entrance to a grove; beyond which is a house, and more distant a windmill. A boat, with one man in it, is on the river.

2 *ft.* 1½ *in.* by 2 *ft.* 8 *in.*—C.

Collection of M. de Calonne, . . 1795. . . . . 100 *gs.*
Now in the collection of Dr. Fletcher, Gloucester.

81. A Frost Scene in Holland; admirably painted.
Mr. Bryan's sale, ... 1798. . . . . 60 *gs.*

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82. The Companion. A similar subject, and equally excellent.
Mr. Bryan's sale, ... 1798. . . . . 43 *gs.*

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83 & 84. A Pair of Small Landscapes.
Mr. Bryan's sale, ... 1798. . . . 25*l.* 10*s.*

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85. A Landscape, &c. The composition is distinguished by an old oak, of scanty foliage, standing on a clayey knoll near the centre, and a rapid stream running round its base to the front ground, which is crossed in the second distance by a rustic bridge, beyond which are clumps of trees on the summit of broken hills. A man, followed by a dog, is on a road leading to the bridge, and three other persons are visible beyond it. Engraved by Jury.

2 *ft.* by 2 *ft.* 6 *in.*—C.

Collection of M. Paillet, . . . 1799. . 1701 *fs.* 68*l.*
Now in the collection of M. Wilmens, Frankfort.

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86. A Landscape, exhibiting, on the right, a village church, surrounded by trees, which are opposed to a brilliant sky. On the foreground are several peasants, and a baggage-waggon full of people, passing through a pond.

2 *ft.* 4 *in.* by 2 *ft.* 10½ *in.*—C.

Collection of M. Tolozan, . . . 1801. . 2450 *fs.* 98*l.*

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87. A View in Holland. Several cottages, and a mill, are distributed over the second distance; beyond which is a wood, The foreground is hilly, and covered with bushes and plants; and on a knoll at the side stands a fine oak tree.

1 *ft.* 8 *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. Tolozan, . . . 1801. . 1650 *fs.* 66*l.*

88. A Waterfall. This capital picture offers, on the left, a mass of broken hills, richly clothed with trees, which are finely contrasted with each other in tint and foliage; the middle is occupied by a lake falling in cascades amongst masses of rocks, and rolling its waters over the foreground; the right is adorned with clusters of trees growing on the sides and summit of a rocky hill.

3 *ft.* 3 *in.* by 4 *ft.* 6 *in.*—C.

Collection of M. Robit, ... 1801. . 3200 *fs.* 128*l.*

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89. A Picturesque Landscape, with a mass of trees on the right, the verdure of which is opposed to a sunny hill, which is reflected in some water.

9 *in.* by 1 *ft.*—P.

Collection of M. Helsleuter, . . 1802. . 1330 *fs.* 53*l.*

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90. A Forest Scene, enlivened with figures by Adrian Vander Velde.

1 *ft.* 2 *in.* by 11 *in.*—C.

Collection of M. Helsleuter, . . 1802. . 1220 *fs.* 49*l.*

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91. View of a Road, leading through a village.

Collection of W. Beckford, Esq., . 1802. (at Christie's) 75 *gs.*

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92. A Winter Scene. View of a canal, with a village on its banks. The dreary scene is admirably enlivened by a number of figures skating, and otherways amusing themselves; among them are some children, playing with the snow.

2 *ft.* 1 *in.* by 3 *ft.* 1 *in.*—C.

Collection of M. Geldermeester, . 1800. . 825 *flo.* 74*l.*

——— Sir S. Clarke, Bart., . 1802. . . . 70 *gs.*

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93. The Ferry-Boat. A picturesque watermill upon the banks of a river, over which a ferry-boat, with a horse and five men in it, is passing; a small boat, with a single figure in it,

lies near the mill, and on the opposite side are an old round tower amongst a cluster of trees, and a wall with an arched doorway through it. The distance terminates with a lofty hill. Engraved by Duplessi Boisseu.

Collection of M. Mariette, . . . 1774.

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94. Mills and Cottages, situate on the banks of a river, and a waterfall. This picturesque scene is distinguished from others by a man, who is in the act of lifting up a sluice. Engraved by Boisseau.

1 *ft.* 7 *in.* by 2 *ft.* 1 *in.*—P.

Collection of M. Tronchien, . . 1801. . 705 *flo.* 28*l.*

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95. A Landscape, representing a marshy country, with a stream extending along the greater part of the front, and flowing over the middle ground on the left, round a high bank, clothed with bushes and trees, through an opening of which are seen the tower of a church and a windmill, upon a bank. On the opposite side and front is seated a man, angling, beyond whom the eye looks over the river to some meadows, in which are cattle grazing; the view is here bounded by a row of trees, above which rise a windmill and a house. Engraved by Bacheley, from a picture then in the

Cabinet of M. Herutener, at Rouen.

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96 A View of a Well-Wooded Country, with a gurgling brook flowing along the foreground, on the farther side of which is a broken hill, of a yellow sandy soil, richly clothed with trees of varied foliage; amongst them may be remarked a withered oak, stripped of its bark, having only one small branch bearing leaves.

3 *ft.* 8 *in.* by 4 *ft.* 6 *in.*—C.

Collection of Major Dunn, . . . 1828. . . . . 300 *gs.*

This picture has since been sold for more than double the above sum, and was lately in the possession of Mr. Cane, of Richmond.

97. A Landscape, with a river on the left, and a cascade in front, falling amongst broken trunks of trees. The scene is enlivened by peasants and woodcutters, which are attributed to the pencil of Adrian Vander Velde.

1 *ft.* 3½ *in.* by 1 *ft.* 9½ *in.*—C.

Collection of M. Montaleau, . . 1802. . 580 *fs.* 23*l.*
——— J. F. Tuffin, Esq., . 1818. . . . . 66*l.*

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98. A Landscape, with figures by Wouwermans. A beautiful study from nature.

Collection of the Countess of Holderness, 1802; bought by the Earl of Breadalbane.

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99. A Landscape, with a waterfall in front, and a hill on the right, clothed with trees; amongst which is seen a chapel. A tree, of admirable tint and foliage, which is opposed to a clear sky, stands on the opposite side.

Collection of M. St. Martin, . . 1804. . 1300 *fs.* 52*l.*

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100. A View in Holland, represented under the appearance of a severe frost and snow. The composition exhibits, on the left, some cottages on the banks of a canal, on which are several boats and a number of persons. The foreground is varied with a brick bridge, surrounded by piles, beyond which are two windmills and a cottage; and two persons, one of whom appears to be giving orders to the other, are seen towards the right. The distances are finely relieved by a cloudy sky.

1 *ft.* 7 *in.* by 2 *ft.* 6 *in.*—C.

Collection of M. Van Leyden, . . 1804. . . 1450 *fs.* 58*l.*

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101. A Wood Scene, with a torrent rushing among fragments of rocks, and carrying away trunks of trees.

Collection of —— Crawford, Esq., 1806. . . . . 190 *gs.*

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102. A View in Holland. The composition exhibits, on the left, a cottage and a windmill, partly concealed by trees, enclosed by paling, and surrounded by a moat. A winding

road from the opposite side traverses an extensive flat field, appropriated to bleaching grounds, at the extremity of which are several cottages among trees. The scene is animated by a man and a boy, followed by a dog; they are going towards a little wooden erection in the middle, near which is a woman with a child. The aspect of a cloudy day gives a sombre hue to the surrounding country.

2 *ft.* 6 *in.* by 3 *ft.* 5½ *in.*—C.

Collection of the Earl of Halifax, 1808 . . . . 183 *gs.*

Now in the collection of His Majesty.

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103. A Cavalier on a Gray Horse, and a Soldier on foot, arriving. The view represents a forest, intersected by two roads, which divide from the foreground round a clayey bank, on which stands a noble oak, of rich and varied foliage, whose boughs mingle with other trees which recede in succession into the middle distance. Upon a road from the front, leading between clusters of trees to a distant wood, is a cavalier, armed with a gun, and mounted on a gray horse, accompanied by a soldier on foot, having on a helmet, and carrying a bundle under his arm, and a pike on his shoulder, and also a youth with a basket: these are approaching a stream which floods the road, at the side of which is seated a traveller in a red jacket; and on the road leading to the right of the spectator are a herdsman and a woman, with three sheep and a dog. The whole of these are by the hand of Berghem. A variety of objects give interest to the foreground, among which, on the right, are the trunk of an old oak, and the bole of another amidst herbage, beyond which the view opens over the distant country.

3 *ft.* 3 *in.* by 3 *ft.* 5 *in.*—C.

This picture is signed by both artists, and dated 1652; Ruysdael being then, according to the erroneous statements of his biographers, only 16 years of age.

Collection of M. Grand Prè, *Paris*, 1809. . 7001*fs.* 280*l.*

——— the Duchess de Berri; exposed for private sale, at Messrs. Christie and Manson's, . . 1834. . . . Price 480*l.*

104. A Landscape, with figures.
Collection of Richard Hulse, Esq., 1806. . . . . 81 *gs.*

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105. A Landscape, with a mill and ruins; beyond which is seen a picturesque wood, and the spire of a church rising above it. Along the foreground runs a rapid stream, which precipitates itself into a river.
From the cabinet of the Baron Nagel.
Collection of Edward Coxe, Esq., . 1807. . . . . 70*l.*

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106. A View over an Open Country, diversified with corn and other fields. A rough road divides the scene, and leads into the distant landscape. On the left of the spectator is a field of ripe corn, and beyond it a wood of low trees, covering the brow of a hill. The figures and cattle which animate the picture are by the hand of Adrian Vander Velde; they consist of a peasant driving seven sheep and two cows towards the foreground. This is an excellent work of the master, remarkably fresh in hue, and luminous in effect.
1 *ft.* 6¾ *in.* by 1 *ft.* 10 *in.*—C.
Collection of Edward Coxe, Esq., 1807. . . . . 94 *gs.*
——— the Earl of Mulgrave, 1832. . . . . 70 *gs.*
Exhibited in the British Gallery in 1832.
Now in the collection of Sir Abraham Hume, Bart.

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107. A Woody Landscape, with cottages and corn fields; in the latter of which is seen a woman binding sheaves.
Collection at Mr. Christie's, . . 1807. . . . . 55 *gs.*

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108. A Landscape, with figures.
Collection of Mrs. Gordon, . . 1808. . . . . 54 *gs.*

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109. A Landscape, with a waterfall.
Collection of Mrs. Gordon, . . 1808. . . . . 81 *gs.*

110. A View, presenting, on the right, a mass of rocks surmounted with trees, from amongst which a cascade of water rushes through a chasm, and, falling on the front ground, flows to the opposite side. The view is bounded by trees.

11 *in.* by 1 *ft.* 2½ *in.*—P.

Collection of Elisha Biscoe, Esq., . 1833. . . . . 42 *gs.*

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111. A Landscape, with a watermill, and a house built of brick and wood, occupying the left of the picture; the timbers and machinery of the mill are placed between the two buildings, and under them rushes a torrent of water, gurgling in foam along the whole of the foreground; some piles of wood, intermixed with water plants, are on the right corner. The stream is bounded by a high brick embankment, partly overgrown with bushes, and some clusters of trees rise behind the buildings. The name and date, 1653, are inscribed on a stone at the side. A most excellent production.

1 *ft.* 10½ *in.* by 2 *ft.* 3 *in.*—P.

Now in the collection of M. M. Francken, Flanders.

A picture corresponding in size and description with the preceding, painted on canvas, was imported by Mr. Emmerson, and sold to William Beckford, Esq., from whom it passed into the possession of Mr. Hume, Mr. O'Niel, and is now in the collection of Charles Brind, Esq.

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112. A View taken from the Great Square of the Stadthouse at Amsterdam, looking towards the canal, the fish market, and old weighing house. The scene is animated by a great number of figures, amongst which may be observed a man carrying a large fish attached to a pole on his shoulder, and two girls near him.

1 *ft.* 9 *in.* by 2 *ft.* 2 *in.*—C.

Now in the collection of M. M. Francken, Flanders.

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113. A Woody Landscape, divided in the middle by a winding road, in a boggy part of which are laid faggots; beyond this are a man and a boy, followed by two dogs; and

at some distance off are seen two other persons. On the left is a pond, overgrown with flags and rushes.

1 *ft.* 8½ *in.* by 2 *ft.* 1 *in.*—C.

Now in the collection of M. M. Francken, Flanders.

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114. A Waterfall. A grand mountainous scene, traversed from the left, in an oblique direction, to the opposite side, by a rapid stream, which rolls in white foam among fragments of rocks to the foreground. The view is also identified by a wooden bridge over a narrow chasm on the right, which a woman with a bundle on her head is passing; and at the same time a man stands by the railing at the side. On the opposite side of the water is a low house; a second house is seen beyond it, and still farther are clusters of pine trees, which conceal the base of a mountain. Part of a high cliff, surmounted by a few bushes, is on the right, near the bridge, from whence the eye looks to a woody dell.

3 *ft.* 3½ *in.* by 2 *ft.* 9¾ *in.*

Now in the possession of Mr. Townen, Manchester.

A picture representing a grand cascade of water among mountains, was sold in the collection of Mr. Fauntleroy, 1827, 130 *gs.*

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115. A Richly-Wooded Landscape, traversed in its whole extent by a stream, on the farther side of which stands a red-tiled house embosomed in trees, with a rustic bridge at its side, abutting against a high bank, towards which a herdsman is driving a cow and three sheep; a boat lies by the side of a bank, beyond the house. On the foreground and middle are two old stunted pollards. The figures and cattle are by Adrian Vander Velde. Etched in aqua-fortis, in the Le Brun Collection.

1 *ft.* 5 *in.* by 1 *ft.* 9 *in.*—C.

This picture was formerly in the collection at the Hermitage, and was presented to ——— by the Emperor Paul I.

Collection of M. Villers, . . .	1812. .	1405 *fs.*	56*l.*
Imported by the Writer, . . .	1822. .	3300 *fs.*	132*l.*

Now in a private collection at Louvain.

116. A Landscape, with a cascade of water on the left, which rolls rapidly among stones along the front, and woodlands on the opposite side, where men are engaged making charcoal; the stem of a beech stands on the bank in front, and another lies at its base. Engraved in aqua-fortis, in the small Le Brun Collection.

1 *ft.* 5 *in.* by 1 *ft.* 9 *in.*—C.

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117. A Waterfall. The view exhibits a wild and mountainous scene, with a volume of water on the left, which appears to have accumulated from ravines in the surrounding hills, and rushes with impetuosity between large masses of stone on the foreground. A large fir tree, broken off at the stump, lies over an abrupt rocky bank in the foaming current, and a second fir stands on an angle of the rock; a little retired from this is a rustic bridge, over which a man and a woman, with six sheep, are passing, and going towards a large cottage, backed by pine and other trees, above which towers a lofty hill; and on the summit of a similar mountain on the left is seen a castle.

3 *ft.* 10½ *in.* by 3 *ft.* 2½ *in.*—C.

Collection of Thos. Emmerson, Esq., 1829. (bought in) 300 *gs.*
Same collection, ... 1834. . . . . 240 *gs.*

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118. View of the Ancient Château of Sansoye, surrounded by a moat, and situate in a forest. The subject is animated by several figures passing a road skirted with trees, and flooded near the front; among which is a peasant driving a flock of sheep: these are attributed to Adrian Vander Velde.

2 *ft.* 4 *in.* by 2 *ft.* 10 *in.*—C.

Collection of Thos. Emmerson, Esq., 1829. . . . . 200 *gs.*
Now in the collection of M. M. Albers, Bremen.

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119. A View in Holland, represented under the aspect of winter. A canal extends along the front, beyond which is asmall house; and still farther is a windmill. The château

of a gentleman is seen in the distance. On the left is a peasant descending a platform placed against some old brick arches; a second man, accompanied by a dog, is in the middle; and a third is on the right.

1 *ft.* 3½ *in.* by 1 *ft.* 4¾ *in.*—C.

Collection of M. Sabatier, . . . 1809. . 1800 *fs.* 72*l.*
——— John Maitland, Esq., 1831. . . . . 49 *gs.*

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120. The Companion exhibits a similar View, and under the same aspect. Four men and a dog are on a canal in front; some bushes grow on the farthermost bank; and beyond these are a barn, a cottage, and a windmill: a second mill is seen in the distance. These are carefully-finished productions.

Collection of M. Sabatier, . . . 1809. . 1001 *fs.* 40*l.*
——— John Maitland, Esq., 1831. . . . . 45 *gs.*

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121. A Landscape, admirably diversified with trees and cottages. The rural scene is also animated with figures and cattle, consisting of a shepherd driving a flock of sheep along a sandy road, which traverses the middle, and is illumined by the sun; and other cattle and figures are upon the foreground, which is in shadow. Painted in the manner of Berghem.

2 *ft.* 2 *in.* by 2 *ft.* 9 *in.*—C.

Collection of M. Grand Prè, . . 1809. . 2690 *fs.* 108*l.*

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122. A View on the Coast of Schevening, bounded on the left by a long chain of sandhills, which recede into the distance: a few small vessels are perceptible at sea, which is agitated by a fresh breeze, and two fishing boats are lying on the shore. A number of figures, most skilfully introduced, are distributed over the sands; and among these may be observed five women and four men; one of the latter is carrying a woman towards the sea; there are also fishermen occupied with their nets. An old boat, lying in shallow water,

three casks, and various other objects, are scattered on the beach. This is an admirable production of the master.

2 *ft.* 9½ *in.* by 3 *ft.* 7½ *in.*—C.

Collection of Charles Offley, Esq., 1809. . . . . 130*l.*
Now in the collection of J. Leader, Esq.

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123. A Grand Landscape, representing a perspective view through a wood, in which are introduced a number of cattle and figures.

Collection of M. Vander Dussen, 1774. . 325 *flo.* 29*l.*
——— ——— Hastings, Esq., 1809. . . . . 200 *gs.*

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124. A Bird's-Eye View over a Flat Country, intersected by winding roads and canals, and diversified by villages, ruins, and isolated cottages. The figures which enrich it are by Lingelbach.

2 *ft.* ½ *in.* by 2 *ft.* 5½ *in.*—C.

Collection of M. De Jongh, . *Rott.* 1810. . 360 *flo.* 31*l.*

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125. A Landscape, with a river in front, which falls in a cascade amongst rocks: on the left is a hill, covered with bushes and trees, and extending to the distance on the right. A shepherd and three sheep are seen on the side of a hill.

1 *ft.* 8 *in.* by 2 *ft.*—C.

Collection of M. Smeth Van Alpen, 1810. . 710 *flo.* 63*l.*
——— M. Le Brun, . . . 1811. . 2601 *fs.* 104*l.*

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126. A Forest Scene. This capital picture offers a fine example of the artist's talents in the delineation of the various forms which characterise the trunks and branches of trees, as also in the foliage peculiar to each species; among the number presented to the eye may be noticed, a group of five on the left, of singular beauty and variety of tint; these are opposed against a clear and brilliant sky. The ground exhibits a marshy soil, intersected with pools overgrown with

weeds. On the foreground of this sequestered glade is a huntsman, followed by two dogs; and beyond these are two sheep and three cows.

2 *ft.* 7 *in.* by 3 *ft.* 3 *in.*—C. (*about.*) Apr. 20

Collection of M. Le Brun, . . . 1811. . 3810 *fs.* 152*l.*

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127. A View of a Waterfall among Rocks. Beyond the stream is a shepherd, passing a ford with his flock: the left is occupied by a field of wheat on a hill, illumined by the sun Three figures are on a road, which leads to a church partly concealed by trees.

2 *tf.* 2 *in.* by 1 *ft.* 9 *in.*—C.

Collection of M. Smeth Van Alpen, 1810. . 740 *flo.* 66*l.*
——— M. Le Brun, . . . 1811. . 3180 *fs.* 127*l.*

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128. A View of the Entrance to a Wood, across marshy ground. The distant mountains are seen through an opening in the trees; and on the opposite side are a sandy road and a hill, upon the summit of which are three sheep and a shepherd; an old tree, stripped of its bark, stands on the foreground.

1 *ft.* 10 *in.* by 2 *ft.* 7 *in.*—P.

Collection of M. Sereville, . . . 1811. . 2700 *fs.* 108*l.*
——— the Duc d'Alberg, . 1817. . . . . 135 *gs.*

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129. A Grand Waterfall. The view represents a mountainous country, divided on the left by a chasm, through which issues a rapid stream, which falls in masses of white foam amongst large stones, and flows gurgling in eddies along the front ground, impeded in its course by two rocks. The water is bounded by a high hill, on whose summit stands a lone house, and the roofs of several cottages are visible among a thick wood which clothes the ridge of the hill: another humble habitation is on the right, and a broken line of bushes extends along the acclivity of the hill, on which the artist and an attendant are seated. A church is seen in the distance. A

brilliant sky, partially obscured by light fleecy clouds, complete the charm of this superlative production.

3 *ft.* 6 *in.* by 4 *ft.* 11 *in.*—C.

Bought by Mr. Walker, in a collection at Alkmaer, about 1810, and then valued by him at 800 *gs.*

Collection of J. Campbell, Esq., 1831; bought by the Writer for 263 *gs.*, and sold to Mr. Herris, of Brussels.

Now in the collection of His Excellency the Baron Verstolk de Soelen.

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130. A Landscape, representing a sequestered scene, composed, on the right, of a rugged hill, thickly clothed with trees, and a river flowing between steep banks along the whole extent of the second ground, traversed by a rustic bridge, over which a shepherd is driving a flock of sheep towards the wood. An elder tree in blossom grows on the bank of the water, and the sides of the hill are clothed with underwood. This is an excellent example of the master.

1 *ft.* 5½ *in.* by 1 *ft.* 9 *in.*—C.

Now in the possession of Mr. Peacock.

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131. A Landscape, exhibiting an open view of an undulating country, bounded by a chain of hills, clothed with bushy trees. Towards the front are a convent and a church, with a rivulet flowing near them; and close to the right side stands a clump of old trees, among which is one stripped of its foliage, and the trunk of a tree lies near it. The foreground is skilfully broken, and animated by the introduction of a flock of sheep, and two peasants. A gleam of sunshine glides over the country. Excellent.

2 *ft.* 7 *in.* by 3 *ft.*—C.

Now in the collection of Peter Rainier, Esq.

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132. A View in Norway. A high rugged bank occupies the left, on the top of which are a man and a woman near some logs of wood: considerably beyond them is a winding

road leading by a building, and from this part a stream of water extends across the picture (leaving a little island in the middle, on which are a few sheep), and rushes with foaming impetuosity on the foreground, where a fragment of a rock divides it. The ruins of a convent are visible in the distance.

2 *ft.* 2 *in.* by 1 *ft.* 10 *in.*

Now in the collection of Prince Esterhazy, Vienna.

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133. A Landscape, with a high rugged bank on the left, surmounted by a tree, under the roots of which a rippling brook flows among stones to the front ground. Two men, and a few sheep, are seen in a little meadow in the centre, and the view is bounded by trees.

1 *ft.* 4 *in.* by 1 *ft.* 6 *in.*—C.

Now in the possession of George Vivian, Esq.

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134. A Landscape, with a broad rugged road, of a sandy soil, on the left, skirted with bushes, and a clump of stunted trees; on the opposite side the view extends over a common, and terminates with a village. A huntsman in a red jacket, accompanied by a dog, is on the road, and two men are seen on the top of a hill beyond them.

2 *ft.* 3 *in.* by 2 *ft.* 11 *in.*—P.

Now in the collection of G. Wilbraham, Esq.

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135. A View in Holland, representing a sluice, the water from which flows through the centre between rugged banks, and is crossed near the front by a bridge of boards, resting on some brickwork at the sides, over which a traveller, with his dog, is passing. A second bridge, formed of a single plank, is on the left; beyond which is a high dyke, with a windmill and cottages on its summit. A boat lying alongside a sand-hill, and clumps of trees, compose the right; and a draw-bridge is seen in the distance. The aspect of a fine summer's

day gives a charm to the scene. This picture is painted with extraordinary brilliancy of colour, and vigorous effect.

2 *ft.* 1¼ *in.* by 2 *ft.* 6¾ *in.*—C.

Now in the Bridgewater Collection, Lord Francis Egerton.

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136. A Waterfall. The stream flows from the left, and falls foaming between two portions of rocks along the front ground. High rocky banks, clothed with bushes and trees, form the boundary of the river, which is traversed in the distance by a rustic bridge, over which are passing two men and a woman: the latter has a bundle on her head. The aspect is cold and gloomy.

2 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—C. (*about.*)

Exhibited in the British Gallery in 1832.

Now in the possession of Mrs. West.

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137. A Landscape, divided by deep ravines, and torrents of water, which fall in cascades on the foreground: a tree, torn up by the roots, is on the left; and beyond it are two men, one of whom is sitting at the foot of a tree.

1 *ft.* 9 *in.* by 2 *ft.*—(*about.*)

Collection of M. Le Brun, . . . 1811. . 1800 *fs.* 72*l.*

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138. A Landscape, intersected by a road, leading amongst bushes to the distance; two trunks of trees are on the right foreground near a marsh; a fine oak, grouped with other trees, stands in the middle; a cottage and clusters of trees, illumined by a passing ray of sunshine, are seen in the distance; and a peasant is seated by the roadside.

1 *ft.* 1½ *in.* by 1 *ft.* ½ *in.*—P.

Collection of M. Smeth Van Alpen, 1810. . 330 *flo.* 30*l.*

——— M. Le Brun, . . 1811. . 800 *fs.* 32*l.*

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139. A View in the Environs of Haarlem. The foreground is composed of sandhills, and the left is occupied by cottages, the residences of bleaching women, whose linen is

extended on the ground; and the right, by masses of trees, some houses, and a church.

1 *ft.* 1½ *in.* by 1 *ft.* 5 *in.*—C.

Collection of M. Villers, ... 1812. . 1402 *fs.* 56*l.*

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140. View of a Waterfall. A house, surrounded by trees and bushes, stands on the summit of some rocks; on the opposite side is a hill, traversed by roads, on which are a shepherd with some sheep, two houses, and a mass of trees. The scene is enlivened by a bright sky.

1 *ft.* 4 *in.* by 1 *ft.* 9 *in.*

Collection of M. Villers, ... 1812. . 1001 *fs.* 40*l.*

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141. A Landscape, composed, on the left, of clusters of trees, and a pond; and on the opposite side by a village, a church, and several isolated cottages, surrounded by trees. A transient gleam of sunshine enlivens the scene, which is also animated with figures, consisting of a woman, with a dog near her, seated in the middle, apparently speaking to a man, who is followed by a child; another man and a woman are seen in the distance.

1 *ft.* 7½ *in.* by 2 *ft.*—C.

Collection of M. Clos, ... 1812. . 2251 *fs.* 90*l.*

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142. A Watermill. This excellent picture is chiefly composed of a mill, of a picturesque appearance, situate on the left of the picture, the house of which is built of wood, and covered with red tiles and patches of thatch: in front of this is a trough casting its water on a wheel, and a second trough throwing off the waste water into the dam, which flows along the whole of the front. The opposite side is composed of a high rugged bank, fenced at the water's edge with hurdles, and covered in part with bushes: clusters of trees grow behind the mill, and, connecting with other trees, forms the boundary of the view. A beautiful cloudy sky sheds a

sombre hue over the scene. Painted in the artist's finest manner.

2 *ft.* 2½ *in.* by 2 *ft.* 1¼ *in.*—C.

Collection at Messrs. Christie and Co.'s, 1834. . . . . 102 *gs.*

Bought by the Writer of Henry Galley Knight, Esq.

A picture, styled an Overshot Watermill, was sold in the collection of General Craig, in 1812, for 113 *gs.*

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143. A Wood Scene, with figures returning from the chase.

Collection of General Craig, . . . 1812. . . . . 67 *gs.*

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144. A Landscape, with figures and cattle.

Collection of John Parke, Esq. . . 1812. . . . . 178 *gs.*

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145. A Wild and Mountainous Scene in Norway, with masses of pine and other trees. A rapid current of water rolls between some rocky mountains, and falls in a cascade on the foreground. Several travellers, some of whom are reposing, are seen near a road, which passes over a hill.

3 *ft.* 4 *in.* by 2 *ft.* 10 *in.*—C.

Collection of M. Muilman, ... 1813. . 810 *flo.* 73*l.*

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146. A View in Holland, representing a hilly site, divided by a river, the banks of which are skirted by trees. An angler, fishing in the stream, a few sheep, and a shepherd (the latter of whom appears to be conversing with a young woman), contribute to the interest of the scene.

9½ *in.* by 1 *ft.*—P.

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147. Companion. A woody landscape, with a cottage in the distance. The composition is distinguished by a peasant in the foreground; and, beyond him, a herdsman driving cattle through a brook. The figures are by Adrian Vander Velde.

Collection of M. Nieuhoff, ... 1777. . 180 *flo.* 16*l.*

——— M. Muilman, ... 1813. . 450 *flo.* 40*l.*

148. A Grand Cataract, with woodland scenery and buildings. The chief object in this composition is a powerful torrent, interrupted in its course by fragments of rock, and which, after dispersing itself in various directions, falls with great violence on the foreground.

Sale at Mr. Christie's, ... 1814. . . . . 200 *gs.*

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149. A View of a Watermill, represented at the moment when the workmen are shutting the sluice. On the right is a bank crowned with picturesque village scenery.

Sale at Mr. Christie's, ... 1814. . . . . 200*l.*

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150. A Landscape, representing a finely-wooded scene, composed, in the centre, of clusters of trees, of rich and varied foliage: a stream of water flows at their base. Several trunks of trees, bushes, and plants, diversify the foreground; and a village is seen towards the right, in the distance. The figures which enliven this excellent picture are by Adrian Vander Velde.

3 *ft.* 1 *in.* by 3 *ft.* 10 *in.*—C.

Collection of Madame Catelan, . 1816. . 10,000 *fs.* 400*l.*
——— M. Le Rouge, . . 1818. . 10,400 *fs.* 416*l.*
——— Count Pourtales, . 1826; bought, with many other fine pictures, by the Writer, in conjunction with Mr. Emmerson.
Again, in the Count's collection, . 1826. (at Phillips's) 300 *gs.*

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151. A Landscape, with a group of trees in the middle, illumined by a faint gleam of sunshine. The foreground, which is in shadow, is diversified with plants, trunks of trees, and a brook; and the distant country is varied with plains and meadows. The scene is animated with figures and cattle, amongst which are a man and a girl descending a hill.

3 *ft.* 1 *in.* by 3 *ft.* 11 *in.*—C.

Collection of Madame Catelan, . 1816. . 5000 *fs.* 200*l.*
——— the Chevalier Erard, 1832. . 3990 *fs.* 160*l.*

152. A View on a Large Canal, covered with boats and merchant vessels. Several houses amongst trees are on the banks of the stream; and a fine group of trees, relieved in colour by a sandy road, on which the sun shines, is seen on the left: the foreground is distinguished by a wooden bridge, supported by piles, among which grow a variety of aquatic weeds.

1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*—C.

Collection of General Verdier,	1816.	3700 *fs.*	148*l.*
——— the Chevalier Erard,	1832.	5720 *fs.*	229*l.*

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153. A Landscape, adorned with a cluster of noble trees, of ample foliage, and of various forms and tints; these cover the summit and sides of a hill on the left: the opposite side also exhibits, in the second distance, a considerable extent of forest, and the whole scene is finely illumined by a clear sky, delightfully varied with light fleecy clouds, which are reflected in a pond on the foreground. The introduction of several figures give additional value to the picture.

3 *ft.* 4 *in.* by 4 *ft.*—C.

Collection of General Verdier,	1816.	5000 *fs.*	200*l.*

A most excellent picture, corresponding in size and description to the preceding, is in the collection of William Wells, Esq.

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154. View on a High-Road, leading through a hamlet, the houses of which are situate on the left of the picture, and one of them, nearest the side, is entered by a flight of steps, with logs of wood, and a quantity of hewn stone, lying near it: beyond the houses is a building of a round form, on the top of a hill, the sides of which are partly concealed by clumps of trees. On the opposite side is a lofty tree, close to the side of a house, only a small part of which is seen. A stream of water extends along the front ground, covering the road, towards which a woman with a basket on her arm, and leading a child by the hand, is coming. This excellently painted picture has become a little too dark.

1 *ft.* 10 *in.* by 2 *ft.* 2½ *in.*—C.

Collection of General Verdier,	1816.	1401 *fs.*	56*l.*

Now in the collection of the Right Hon. Alexander Baring.

155. A Cottage and Windmill on the bank of a river. The view appears to have been taken on the water, which extends along the whole of the front, and flows in an oblique direction to the right of the picture. A large cottage, part of which is thatched, and the other part tiled, stands on the left, near the door of which are a woman and a boy; and at the extremity of the house is a lofty windmill, the base of which is concealed by bushes. A cloudy sky casts a gloom over the scene. Signed, and dated 1667. A vigorously-painted picture.

1 *ft.* $\frac{3}{4}$ *in.* by 1 *ft.* 2 *in.*—P.

Collection of General Verdier, . 1816. . 640 *fs.* 26*l.*
——— M. Saportas, . *Amst.* 1829. (bt. in) 900 *flo.* 81*l.*
Since imported by Mr. Chaplin.

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156. A Woody and Mountainous Landscape, with figures passing a brook.

Collection of Lord Courtenay, . 1816. (at Christie's) 78 *gs.*

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157. A Landscape, with a corn field, by the side of which grows a large willow tree. The foreground is refreshed by a pond.

9$\frac{5}{8}$ *in.* by 1 *ft.* $\frac{5}{8}$ *in.*—P.

Collection of Prince Talleyrand, . 1817. Sold privately.

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158. A View of a Waterfall in Norway. The scene is distinguished by several buildings on the summit of a high mountain on the left, partially illumined by the sun, and a stream of water extends along the foot of a mountain, and falls with impetuosity on the foreground, amongst fragments of rocks and broken trees. A shepherd, with a flock of sheep, and various other figures, are distributed over the surrounding hills.

2 *ft.* 2 *in.* by 1 *ft.* 9 *in.*—C.

Collection of M. La Perrier, . . 1817. . 3520 *fs.* 141*l.*
——— G. W. Taylor, Esq., . 1823. . . 270 *gs.*
Exhibited in the British Gallery in 1821.

159. A Landscape, composed of a hill covered with trees, and a meadow on this side of it, traversed by a brook, which falls in a cascade on the foreground. A monastery stands on the declivity of the mountain, and a windmill is on its summit; a shepherd is seated in the meadow, watching his flock; and towards the right stands a tree, which forms a fine contrast to the azure sky.

$8\frac{1}{2}$ *in.* by 11 *in.*—P.

Collection of M. La Perrier, . 1817. . 1200 *fs.* . 48*l.*

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160. A Waterfall. The composition represents a wide expanse of water, covering the centre of the picture, bounded on either side by banks clothed with forest trees, and rushing in a foaming cataract between rocks on the front ground. Upon a rocky eminence on the left is the stump of a beech, and its broken trunk lies against the bank. At a considerable distance off, on the same side, is a woodcutter's house, partly concealed by trees; and near it is a rustic bridge over a narrow part of the river. The view is bounded by trees. Engraved by Vocht, in the Lucien Buonaparte Gallery.

2 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—C.

Sold privately in 1817.

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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161. Companion. In the composition of this picture, the stream flows round the base of some lofty rocks on the left, falls with impetuosity in a divided column on the foreground, and is broken in its fall on the left by a spar of timber, lying in a slanting position against a bank, on the farther side of which is a rustic bridge, which two peasants, followed by a dog, appear to have crossed: from hence, the eye is conducted to a lofty mass of rocks, surmounted by a cottage amidst trees. A cluster of young oaks stands on the verge of a bank in the centre of the view, and a second rustic bridge is discernible beyond it. Both this and the preceding are good

examples of the master. Engraved by Vocht, in the Lucien Buonaparte Gallery.

2 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—C.

Sold in 1817.

Now in the collection of the Count Perigaux Lafitte.

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162. A Waterfall. This picture offers a similar view to the preceding. A building occupies the summit of a hill on the left, and a thick wood closes the scene on the right. A spar of wood lies on a bank in front. The sky is overcast, and the aspect gloomy.

2 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—C.

Now in the Musée, at the Hague. Worth 200*l*

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163. A Waterfall. The view offers a similar composition to the preceding pictures. Two sticks of timber lie on a rocky bank on the left; beyond these stands a pine tree; and still more remote, is a building on the summit of a hill. The opposite side is clothed with pine and other trees. The sky indicates rain.

2 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—C.

Now in the collection of Sir Charles Bagot, Bart.

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164. A View over the Open Flat Country of Holland, represented under the aspect of winter. At some distance off, on the left, is a windmill. Several figures are suitably introduced: and on the right and front are two ducks.

1 *ft.* 4 *in.* by 1 *ft.* 9 *in.*—C.

This picture was formerly in the collection of M. Vander Pots, Rotterdam; and latterly in the possession of Mr. Allen, Edinburgh.

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165. A Sea View, represented under the aspect of a strong breeze, and cloudy weather. This excellent transcript of nature exhibits, on the right, and in the second distance, a fishing vessel, carrying a red mainsail, tacking towards the front; on the opposite side, and still more remote, are five

fishermen on a sand-bank; beyond which is a small vessel with white sails, bending to the violence of the gale, and apparently driving towards the shore. Other ships are faintly seen in the offing.

1 *ft.* 5½ *in.* by 1 *ft.* 5¼ *in.*—C.

Collection of the Prince de Garve, Brussels, 1830.

Bought of Mr. Heris, by the Writer, . . . 1000 *fs.* 40*l.*

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166. A Waterfall. The view exhibits a woody scene, with a cottage on the right, embosomed in trees. A stream flows along the middle, and falls in a cascade on the foreground, against the bank of which lies a broken tree near its stump. The view is bounded by a large hill, covered with trees, amongst which is visible a cottage. The aspect of approaching rain sheds a sombre hue over the scene.

2 *ft.* by 2 *ft.* 4 *in.*—C.

Now in the Musée at Franckfort. Worth 150 *gs.*

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167. A Well-Wooded Landscape, with a large sandy hillock on the right, and a pond in the middle and front, in which lies the trunk of a beech tree. A woman, leading a boy by the hand, is passing the water, and a man is approaching it.

1 *ft.* 8 *in.* by 2 *ft.*—C.

Now in the Musée at Franckfort. Worth 120 *gs.*

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168. A View over an Open Level Country, abounding with low bushy trees, enclosing corn and meadow land. The foreground is agreeably diversified with a pool of water, fragments of rocks, fallen timber, and a group of cattle, consisting of two cows, three sheep, and a herdsman; the latter, wearing a sheep-skin jacket, leans on the back of a dun-colour cow, and is looking towards a peasant who is approaching, driving a sheep before him: these are copies from Vander Velde, by a modern painter. The upper part of a church, three mills, and a house,

are seen in the distance. The sky is overcast, and a transient gleam of sunshine illumines the centre.

1 *ft.* 10 *in.* by 2 *ft.* 4 *in.*—C.

Bought by the Writer, of M. Fossard, Paris, 1830. Worth 200 *gs.*

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169. Wild Ducks, and Boys Angling. This excellent picture represents a woody and sequestered scene, divided in part by a pool of water, overgrown by weeds. An old oak on the left, bends over the water, and a verdant bank is on the right, towards which two ducks are flying. On the opposite side are two boys, apparently angling. A clear sky gives an additional charm to the scene.

1 *ft.* 6 *in.* by 1 *ft.* 10 *in.*—C.

Formerly in the collection of M. Vander Pots, Rotterdam.

Now in the collection of the Rev. Mr. Clowes, Manchester.

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170. A Landscape, exhibiting a wild and well-wooded country, with a river running in rapid eddies, which rushes between high broken rocks, and rolls along the foreground. Rich clusters of oak and other trees and bushes adorn the banks on the left, at the base of which are a woman with a child in her arms, and two men, one of whom is angling, the other is stooping with a basket to receive the fish. These are by the pencil of Philip Wouwermans. A fallen trunk of a tree lies across the stream, and the distance offers a view over a bold and finely-wooded landscape. This is a beautiful and well-studied production of the master. Engraved by S. Smith.

2 *ft.* 9¼ *in.* by 3 *ft.* 4½ *in.*—C.

Exhibited in the British Gallery in 1828.

Now in the collection of Colonel Hugh Baillie.

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171. A Waggon and Horses, &c. This excellent picture represents a fertile and richly-wooded country, of a broken and undulated surface, diversified with corn and other fields. A refreshing stream rolls in gentle cascades over the foreground, which is admirably varied in tint and form, and

enriched with abundance of wild herbage, and a log of timber lies across the brook. Upon the summit of a hill, on the right, is a house, which is only partially seen, and in front of it are several persons, among whom may be noticed a lady and gentleman; near them is a waggon drawn by four horses. The opposite side gives a view over fields to a church with a tower. The aspect of a fine day completes the charm of this choice production.

2 *ft.* 1 *in.* by 2 *ft.* 5½ *in.*—C.

From the Danoot Collection at Brussels.

Now in the collection of Edward Lloyd, Esq., Manchester.

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172. A View, representing a forest scene, with a river flowing rapidly along the front, and falling in a gentle cascade on the right: the stream is crossed, on the opposite side, by a rustic bridge, over which are passing a shepherd and a flock of sheep: from hence the eye looks to the ruins of a tower.

1 *ft.* by 1 *ft.* 4 *in.*—C.

Collection of the Duc d'Alberg, . 1817. (by Christie) 70 *gs.*

Now in the collection of the Right Hon. Sir Charles Bagot, K.B.

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173. A View on the Dutch Coast, during a strong breeze, accompanied by squalls of rain. The principal object which marks the composition is a fishing boat, carrying red main and fore sails, apparently approaching a creek on the left, the entrance to which is indicated by row of willow twigs, and a pier of piles, over which the sea breaks in white surge: beyond the former object, the eye looks over a wide expanse of sea, where a few vessels, of a similar description, are visible. A beautiful example of art.

1 *ft.* 7¼ *in.* by 2 *ft.*—C.

Collection of the Duc d'Alberg, . 1817. (by Christie) 49 *gs.*

——— G. Watson Taylor, Esq., 1823. (Ditto) 77 *gs.*

——— George Hibbert, Esq., 1829. (Ditto) 70 *gs.*

Now in the collection of H. J. Munro, Esq.

174. A Landscape, exhibiting a bold and richly-diversified country, composed, on the left, of a mass of lofty rocks, clothed with oak and other trees of ample foliage, and with abundance of underwood; amidst which lie the stems of fallen timber. An aged oak stands in the centre of the view, at the side of which flows a rapid stream, passing under a wooden bridge, and rushing in gurgling eddies on the foreground. Adrian Vander Velde has given additional value to this splendid production, by the introduction of a group of figures and cattle, consisting of two gentlemen on horseback, one of whom, wearing a scarlet dress, with his back to the spectator, is halting on a road in front to speak to a herdsman, who is driving three cows (one of which is annoyed by the barking of a dog), several sheep, lambs, and a goat, over the bridge; from hence the eye looks over a river, the farther bank of which is occupied by several cottages, to a fertile country, bounded by mountains. A splendid work of art.

4 *ft.* 2 *in.* by 5 *ft.* 6 *in.*—C.

Collection of M. Le Rouge, . . 1818. 29,700 *fs.* 1188*l.*

Now in the collection of the Prince of Orange, at Brussels.

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175. A Landscape, representing a mountainous country, richly clothed with trees and underwood, and admirably relieved by a brilliant sky, the azure of which is reflected in some water on the foreground, which flows to the opposite side, and thence into the distance. A great variety of flags and aquatic weeds grow luxuriantly along the bank of the water.

1 *ft.* 8 *in.* by 2 *ft.* 4 *in.*—C.

Collection of M. Le Rouge, . . 1818. . 3530 *fs.* 142*l.*

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176. A Picturesque Landscape, the most prominent object in which is a windmill, surrounded by trees, at the base of which is a river.

1 *ft.* 9 *in.* by 2 *ft.*—C.

Collection of M. Le Rouge, . . 1818. . 1210 *fs.* 48*l.*

177. A Waterfall. The scene represents a wild and woody country, divided by a broad brook, which, flowing between rugged banks, falls in a gentle cascade on the front ground, amidst spars of timber. A high rugged bank, richly clothed with trees and bushes, forms the right boundary of the stream. A man and a woman, the latter with an infant in her arms, are on the top of a bank, reposing by the side of some palings.

2 *ft.* 3 *in.* by 1 *ft.* 9½ *in.*—C.

Collection of M. Reynders, *Bruss.* 1821. . 800 *flo.* 72*l.*

Subsequently bought by the Writer, and sold to William Beckford, Esq.

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178. A Waterfall. This superlative picture is composed, on the left, of high barren rocks, through a chasm in which a large volume of water rushes with foaming impetuosity on the front ground, and thence rolls on in gurgling eddies, amidst fragments of rocks and pebbles, along its whole extent. The country beyond the cascade presents a continuity of hills, beautifully adorned with clusters of trees, a few cottages, and the spire of a church rises in the distance. Directing the view towards the opposite side, is seen a rustic wooden bridge, connecting two hills, over which are passing herdsmen with a flock of sheep. The view opens to some distant fields. This is a most magnificent picture, of the very choicest quality.

2 *ft.* 8 *in.* by 3 *ft.* ¾ *in.*—C.

Collection of M. Brentano, *Amst.* 1822; purchased by M. Nieuwenhuys, ... 6300 *flo.* and 6 per cent. 601*l.*

Exhibited in the British Gallery in 1824.

Now in the collection of Lord Charles Townshend.

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179. A Landscape, presenting a view over an open and well-wooded country, divided by a river, and a building of a picturesque appearance at the side. The scene is animated by a group of peasants, with cattle, passing a wooden bridge.

3 *ft.* 2 *in.* by 4 *ft.* 6 *in.*—C. (*about.*)

Collection of Andrew Harrison, Esq. 1831. . . . . 300 *gs.*

180. A View in Norway, representing a wild romantic scene, with a torrent of water rolling amongst fragments of rocks, and falling in cascades on the front ground, over which it spreads in foaming eddies. On the right is the trunk of a tree; and beyond it are other trees, which form a fine opposition to the sky. The scene is enlivened with seven figures, and some sheep, by Berghem.

1 *ft.* 7 *in.* by 2 *ft.*—C.

Collection of M. de St. Victor. . 1822. . 1930 *fs.* 80*l.*
——— Thos. Emmerson, Esq., 1829. . . . . 94 *gs.*

A picture corresponding with the preceding description, is in the collection of Count Czernini, Vienna.

1 *ft.* 7½ *in.* by 1 *ft.* 11½ *in.*—C.

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181. A Landscape, composed on the left of a broken clayey road, winding over a steep hill, the sides of which are thickly overgrown with bushes, brambles, and wild herbage; a sedgy pool is at the base of the hill, on the left, and two men are on its summit, near a clump of bramble trees, the tints of which are opposed against a clear sky. This is a production of superlative quality.

1 *ft.* ¾ *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. de St. Victor, . 1822. . 3555 *fs.* 142*l.*
Imported by the Writer in 1824, and sold for 200 *gs.*
Collection of J. Barchard, Esq., . 1826. (Mr. Christie) 195*l.*
——— M. Nieuwenhuys, . 1833. (Ditto) 150 *gs.*

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182. A View, taken from an elevation, looking over an open flat country, beautifully diversified with various interesting objects, and intersected by two roads: a peasant is at work in a hemp field at the side of the road on the left, and near the other road is a corn field. A traveller, preceded by his dog, appears to be directing his steps towards a village, beyond which is a windmill.

11 *in.* by 1 *ft.* 3 *in.*—P.

Collection of M. de St. Victor, . 1822 . 1660 *fs.* 66*l.* 10*s.*

183. A Landscape, with a watermill, and a thatched cottage of a picturesque appearance on the left, backed by a clump of trees. The stream from the mill flows rippling along the front ground, bounded on its farther side by a high brick embankment, beyond which the eye looks over an open country, intersected by hedges: two men, fishing for trout, are in the stream. This is a beautiful example of the master, and of the choicest quality.

1 *ft.* 2 *in.* by 1 *ft.* 4½ *in.*—P.

Collection of M. de St. Victor, . 1822. . 3240 *fs.* 130*l.*

Imported by the Writer, and sold to the Hon. George J. Vernon, at the sale of whose collection, in 1831, it was sold for 130 *gs.*

Now in the collection of Charles Brind, Esq.

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184. A View of the Entrance to a Village, near a high road. On the right may be remarked a church with its steeple in ruins, and near it lie some trunks of trees, by which two peasants, followed by two dogs, are passing. On the opposite side are several travellers halting at an inn, which is overshadowed by trees.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—P.

Collection of M. de St. Victor, . 1822. . 382 *fs.* 15*l.*

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185. A Landscape, with a marshy pond on the right, surrounded by masses of trees and bushes.

1 *ft.* 6 *in.* by 2 *ft.*—P.

Collection of M. de St. Victor, . 1822. . 770 *fs.* 31*l.*

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186. A Mountainous Scene, covered with herbage and bushes. The right is composed of a mass of rocks, overshadowed by trees; and the opposite side presents a broken and varied aspect, with a marshy pool, near which are a man and a woman on a little winding road.

11 *in.* by 10 *in.*—P.

Collection of M. de St Victor, . 1822. . 1010 *fs.* 40*l.*

187. A Waterfall. The composition of this excellent picture is distinguished by two cottages on a hill, around the base of which a rapid flood rolls in circling eddies, and flows along the whole of the second ground over a rocky bed, and thence falls in a wide cascade on the foreground, where it rebounds in foam. Painted in a clear and fresh tone of colour.

2 *ft.* 1 *in.* by 2 *ft.* 10 *in.*—C.

Collection of the Marquis of Bute, a rejected picture from the Lutton Gallery, ... 1822. . . . . 63 *gs.*

At the sale, the picture was considered to be a copy, and was sold under that appellation.

Now in the collection of Edward Gray, Esq., Haringay House.

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188. A View in Holland, represented under the effect of recent heavy rains, by which a road, and the adjacent ground, are overflowed. The scene is also distinguished by two small oak trees on a hillock near a road, and on the opposite side by a wood, which bounds the view. A traveller is seated at the foot of the hillock near the water, at which his dog is drinking. Engraved by W. Austen.

10 *in.* by 1 *ft.* 1 *in.*—P.

Collection of G. Watson Taylor, Esq., 1823. . . . . 107 *gs.*

Now in the collection of the Right Hon. Alexander Baring.

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189. A Landscape, representing a hilly site, of a broken and clayey soil. The view is divided by a winding road, flooded in front, and remarkable for an old oak tree growing from a bank at its side, and the stem of a tree lying among herbage on the left. At some distance off is seen a solitary traveller approaching.

10 *in.* by 1 *ft.* 1 *in.*—P.

Engraved by W. Austen, from a picture then in the collection of W. Courtenay, Esq.

Collection of G. Watson Taylor, Esq., 1823. . . . . 200 *gs.*

Now in the collection of the Right Hon. Alexander Baring.

190. The Angler. A view of a marshy country, composed of a pool of water, covering the whole of the front ground to the middle distance, bounded on either side by clusters of trees, having the appearance of a wood: in this part stands a man among rushes, angling.

10 *in.* by 1 *ft.* 1 *in.*—P.

Collection of G. Watson Taylor, Esq., 1823. . . . . 132 *gs.*
Now in the collection of the Right Hon. Alexander Baring.

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191. A Shepherd with a Flock of Sheep. The picture exhibits a country of a broken sandy soil, with clumps of elms along the extremity of the foreground, extending from the left to the centre. On the opposite side is a field of beans in sheaf, at the end of which is a cottage, partly concealed by trees. Upon a road on the left is a shepherd, driving a flock of sheep through some water, preceded by a man with a pack at his back: a little retired from these are two men, one of whom is seated.

10 *in.* by 1 *ft.* 1 *in.*—P.

The preceding four pictures are beautiful examples of the master.
Collection of G. Watson Taylor, Esq., 1823. . . . . 108 *gs.*
Exhibited in the British Gallery in 1828.
Now in the collection of the Right Hon. Alexander Baring.

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192. A View of a Grand Waterfall, the flood from which covers the whole of the foreground. A church is seen in the second distance; and near it is a wheat field, where peasants are at work.

1 *ft.* 10½ *in.* by 1 *ft.* 7¼ *in.*—C.

Collection of M. Vander Pals, 1824. 1650 *flo.* and 5 per ct. 155*l.*

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193. A Woody Landscape, intersected by a road, on which are several persons.

1 *ft.* 6 *in.* by 1 *ft.* 11¼ *in.*—C.

Collection of M. Vander Pals, 1824. 1400 *flo.* and 5 per ct. 132*l.*

194. A View, exhibiting a wild romantic scene, abounding with wood and water. A deep and rapid stream, rushing among fragments of rocks, rolls in gurgling eddies along the foreground. The view is in part bounded by a thick forest of trees, at the side of which are a man and a woman charing wood; and in a more distant part are others cutting timber. This is a delightful example of the master, of excellent quality and execution.

2 *ft.* by 2 *ft.* 4 *in.*—C.

Collection of M. Trouard,	1779.	1200 *fs.*	48*l.*
——— the Count de Vaudreuil,	1784.	1040 *fs.*	42*l.*
——— M. La Perrier,	1817.	3055 *fs.*	122*l.*
——— G. Watson Taylor, Esq.,	1823.		300*l.*
——— Lord F. L. Gower,	1831.	(Mr. Stanley)	230 *gs.*

Exhibited in the British Gallery in 1819.

Now in the collection of Lord Francis Egerton.

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195. A Waterfall. A landscape, representing an open and richly-varied scene, intersected by a river, which falls in a cascade on the foreground. A fine cluster of trees stands upon the bank of the river, in the middle distance, beyond which the eye views the windings of the stream amidst the surrounding hills. Amongst the figures which animate the scene, is a man standing upon the declivity of a rugged bank in front, angling. The general tone of this picture is unusually clear, in addition to which, it is enlivened by a transient gleam of sunshine passing along the centre.

2 *ft.* 4 *in.* by 3 *ft.* 6 *in.*—C. (*about.*)

Collection of M. Lafontain, . . 1824. (bought in) 1750*l.*

It need scarcely be observed, that this is an artificial price, and, consequently, no guide as to the real value of the picture.

Now in the collection of M. Boursault.

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196. A Landscape, with a high road from the front, and a decayed tree on either side of it. In this part are a man and a woman seated by the wayside, and another man standing in

conversation with them. A pool of water covers part of the foreground, and a lofty hill, on whose summit stands the castle of Bentham, occupies the left of the view. A dark and solemn effect pervades the scene.

1 *ft.* 10 *in.* by 2 *ft.* 5½ *in.*—C.

Collection at Fonthill Abbey, . . 1823. . . . . 70 *gs.*

Now in the collection of D. W. Acraman, Esq., Bristol.

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197. A Mountainous and Well-Wooded Landscape, divided a winding road on the left, on which is a man carrying a pack at his back, led by a dog, and beyond him are seen a man and a boy approaching. A pond of water covers the right, on which are three swans: the view is bounded on this side by a lofty hill, well clothed with trees, whose dark umbrageous foliage is strikingly relieved by a brilliant mass of fleecy clouds.

2 *ft.* by 2 *ft.* 10 *in.*—C.

Collection at Fonthill Abbey, . . 1823. . . . . 128 *gs.*

Now in the collection of D. W. Acraman, Esq.

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198. A Landscape, exhibiting a wild romantic scene, composed of a lofty mountain on the left, with the ruins of a castle on its summit, and the sides broken by rocky precipices, and clothed in part by stunted trees and bushes; a rustic timber hut stands on a shelving part, and some fallen timber lies near it. From the opposite side of the picture flows a cataract, which rushes with impetuosity among fragments of rocks, and gurgles its turgid waters along the base of the hill. A cluster of pine trees stands upon an eminence at the side, beyond which, the view terminates with an abrupt mountain. The dreary scene in enlivened with a few sheep, browsing on the declivity of the hill. This capital production of art is painted in a broad free manner, and possesses great force and effect.

4 *ft.* by 5 *ft.* 10 *in.*—C.

Now in the collection of the Marquis of Bute, Luton.

199. A Landscape, representing a flat scene, varied with clusters of trees, and a stream rippling in eddies along the foreground. A few sheep browsing on the left, and two men seen under the trees on the right, serve to enliven the view. A church, and some houses rising among trees, may be observed in the distance.

2 *ft.* 2 *in.* by 2 *ft.* 6 *in.*—C.

Now in the collection of the Marquis of Bute, Luton.

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200. A View in the Environs of Haarlem, looking over an open flat country, diversified with woods and meadow land. The foreground is occupied by a few small houses, and linen spread out to bleach; and about the centre of the middle distance stands the ruin of a castle. A transient gleam of sunshine lights up the middle distance.

1 *ft.* 6 *in.* by 1 *ft.* 10½ *in.*—C.

Now in the collection of H. J. Munro, Esq.

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201. A View, representing a wild mountainous scene. A lofty rugged hill, surmounted by two cottages and some trees, occupies the right. A man and a girl are mounting the acclivity of the hill towards a cottage, and a woman with a pack at her back, stands at its base, in conversation with a man who is seated. The opposite side is watered by a rippling brook, flowing over a stony bed to the foreground. The gloom of evening prevails.

1 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—C.

Collection of George Morant, Esq., 1832. . . . . 80 *gs.*

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202. A Landscape, exhibiting a view of the level country in the neighbourhood of Haarlem, the greater part of which is covered with a forest of stunted trees, from among which, in the distance, rise two towers of a building. A pool of water flows between rugged banks on the foreground, and several cottages may be observed in the distance.

1 *ft.* 4½ *in.* by 1 *ft.* 6 *in.*—C.

Now in the Bridgewater Collection, Lord Francis Egerton.

203. A View, offering a sequestered scene, formed, on the right, of broken hilly ground, thickly covered with oak and other trees. A river flows in an oblique direction over the left side, and ripples in eddies along the front. Beyond the trunk of a tree, lying on the bank, are two men in the water, drawing their nets, and a shepherd driving a few sheep is at the side of the wood on the right. An excellent picture.

1 *ft.* 6¼ *in.* by 2 *ft.* ⅜ *in.*—C.

Now in the Bridgewater Collection, Lord Francis Egerton.

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204. A Landscape, with a rippling brook on the left, flowing over a road, which winds round a clump of trees to the spectator's right. The opposite side exhibits corn and other fields, and at the extremity of the plain are several cottages and low trees, beyond which rise some hills, bounding the view. A woman leading a boy is on the road in front. The country presents the appearance of recent showers, between which a gleam of sunshine has broken out, and forms the pleasing illusion of a rainbow.

1 *ft.* 9½ *in.* by 2 *ft.* ½ *in.*—C.

Collection of R. Bernal, Esq., . . 1824. (Mr. Christie) 100 *gs.*

——— Mr. Thompson Martin, 1830. (Mr. Phillips) 105 *gs.*

Since the previous sale, this picture has passed through the cleaner's hands, and the tender hues of the rainbow were too evanescent to withstand his caustic vehicle; not a vestige of the pleasing phenomenon is left.

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205. A Landscape, represented under the aspect of winter. A small clump of trees rises from a bank in the centre, and at some distance off, on the right, are some buildings and a round tower.

9 *in.* by 11 *in.*—P.

Now in the collection of J. R. West, Esq., Alcote.

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206. Peasants with Cattle. The view is composed, in the centre, of open hilly ground, bounded on all sides by a forest of oak and other trees. A road on the right winds over the

hill, descends towards a bridge, and again continues to a rivulet in front, which flows in a shallow stream over a sandy soil; in this part are two herdsmen, followed by a dog, conducting three cows and four sheep: these appear to have been introduced by some skilful artist, posterior to the painting of the picture. This is a choice and estimable production, unusually fresh in its tones, and admirably finished.

1 *ft.* 11 *in.* by 2 *ft.* 8½ *in.*—C.

Collection of the Marquis de Marialva, 1824. . 3000 *fs.* 120*l.*
——— M. Pizzetta, ... 1825. (Christie) 195 *gs.*
——— Michael Zachary, Esq., 1828. (bought in) 390 *gs.*

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207. A Waterfall. The view represents a mountainous country, through which a rapid stream rolls its dark waters, which are finally precipitated between rocks on the foreground, amidst spars of wood. The surrounding hills are richly clothed with pine and other trees, and on the summit of one of them may be descried a fort. The indications of a village are perceived between the trees, in a vale.

2 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—C.

This beautiful picture was imported by the Writer in 1819, and sold to the Right Hon. Sir Robert Peel, Bart., who parted with it in exchange for another, by the same master.

Sold by auction, by Mr. Christie, . 1824. . . . 195 *gs.*

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208. A View on the Coast of Schevening, on the sands of which are introduced a number of fishermen and other persons.

Collection of Ralph Bernal, Esq., . . 1824. . . . 83 *gs.*

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209. A Waterfall. The view exhibits a wild romantic scene, with an immense flood of water rolling in gurgling eddies over a rocky bed from the right to the left of the picture, and covering its whole extent; interrupted in its course by some fragments of rocks, and finally precipitated

with turbulent impetuosity on the foreground, which it covers with foam and spray: high hills, clothed with trees and underwood, compose its boundary. Upon a winding road over a hill, in the centre, and farther side of the stream, may be discerned peasants driving a flock of sheep.

3 *ft.* 1 *in.* by 3 *ft.* 1 *in.*—C.

Collection of Prince Galitskin, *Paris*, 1825. . 7340 *fs.* 294*l.*

This capital picture was very much disfigured with dirt when sold in this collection. The Writer subsequently purchased it for 500 *gs.*

Exhibited in the British Gallery in 1828.

Now in the collection of Abraham Robarts, Esq.

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210. A View in Holland, under the aspect of winter. The picture exhibits an open flat country, with a canal on the left, winding round to the middle distance; a road runs parallel with it at the side, and appears to lead to a village on its opposite banks. A low wooden erection, probably a sluice, stands on the second distance, near the canal; a man, with two bundles of rushes, is on the further side of it, and another man stands on the road, with a long boat-hook in his hand; other figures are also seen upon the same road, which passes over a bridge, composed of a single arch. Two windmills and a low house, near them, stand at the extremity of the middle ground, and apparently on the banks of the canal. The country is covered with snow, and the sky appears to be still charged with more. This is an admirable delineation of nature.

1 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—C.

Collection of M. Sydervelt, . . . 1766. . 249 *flo.* 22*l.*

——— M. Lapeyrière, . . . 1825. . 6755 *fs.* 270*l.*

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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211. A Landscape, covered with snow. The composition consists of a canal, with villages on its banks, and a variety of figures sliding and skating.

1 *ft.* 10 *in.* by 2 *ft.* 8 *in.*—C.

Collection of M. Lapeyrière, . . . 1825. . 1210 *fs.* 48*l.*

212. A Waterfall. The view represents a grand rocky scene, with a torrent of water rushing in rapid volumes, amidst fragments of rocks and trunks of trees, to the foreground. The surrounding hills are abundantly clothed with trees and underwood, and the residence of a fisherman, or woodcutter, is on a bank of the stream.

3 *ft.* 5 *in.* by 4 *ft.* 2 *in.*—C.

Collection of Mr. Fauntleroy, . . 1825. . . . . 235 *gs.*

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213. A Cottage and Corn Field. This beautiful picture represents a rural scene, composed, on the right, of a thatched cottage, backed by masses of oak and other trees, of rich and varied foliage. A corn field extends along the front to the foreground, where it is bounded by a low hedge of flowering elders and bushes, growing on a rugged bank, at the side of which lies an old cart-wheel. The figures which animate the scene, consist of a woman at the door of the house, and a man and a girl sitting on a bank in front of it. This production is unusually rich and verdant in colour, and careful in the finishing.

1 *ft.* 9½ *in.* by 2 *ft.* 2¼ *in.*—C.

Now in the collection of William Wells, Esq., Redleaf.

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214. A Landscape, exhibiting a view of immense extent over a flat country, delightfully varied with woods, meadows, and corn and other fields, and interspersed with villages and their churches, partially concealed by trees, isolated cottages, and distant windmills. In the foreground is represented the ruins of a fortification, with its stagnant moat, fringed with trees and underwood; and on the right is a winding road passing a corn field, a grove of trees, and losing itself in the distance. The figures and cattle which animate the scene are by Adrian Vander Velde, and consist of a shepherd sitting on the old wall of the fort, in conversation with a youth seated on the ground, near whom are a dog and three sheep; a few more sheep are on a bastion on the opposite side, in a breach of which stands a gentleman; and three swans are on the

water. The general appearance is that of harvest time, indicated by a field of corn in sheaf, seen on the right; but the labours of the husbandman have been interrupted by a recent thunderstorm, and a deluge of rain, evident by the washed soil of the road, and the water in the moat. The brilliant hemisphere is still partially obscured by masses of rolling clouds, from amidst which issues a transient gleam of sunshine, which passes over some windmills, and the adjacent country in the distance; the rest of the landscape is partially obscured by shadow. This capital picture may be cited as a *chef d'œuvre* of the artist in this peculiar department of landscape painting.

3 *ft.* 7 *in.* by 4 *ft.* 8 *in.*—C.

Collection of M. Geldermeester, . 1800. . 315 *flo.* 28*l.*

——— the Marquis de Marialva, 1825; bought privately by the Writer, in whose sale, by Mr. Stanley, in 1828, it was sold for 450 *gs.*

Collection of Mr. Abrahams, . . 1831. . . . . 275*l.*

Now in the collection of Richard Sanderson, Esq.

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215. The Ruins of a Fort. A landscape, representing the same view as the preceding picture, but differing in many of the details, and having only a single figure, which is seated on the wall of the fortification, drawing. Large fleecy clouds floating over the hemisphere give variety of light and shade to the landscape.

1 *ft.* 9 *in.* by 2 *ft.*—C.

Formerly in the collections of Mr. Cleve and Sir George Yonge, Bart.

Now in the collection of William Wells, Esq., Redleaf.

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216. A Waterfall. The composition presents a wild romantic scene; a wide expanse of water, bounded by hills, rolls in broken torrents on the front ground amongst masses of rocks, covered with bushes. A shepherd and a few sheep enliven the acclivity of a woody hill; and at a little distance

from these are a rustic hovel and other habitations, distributed amongst trees. On the opposite side, and beyond the stream, the spire of a church and a few buildings are seen rising, from behind clusters of trees. The view terminates with blue mountains, partly lost in the clouds. This capital picture is painted in a broad manner, and has the advantage of being unusually clear.

2 *ft.* 8½ *in.* by 4 *ft.* 4 *in.*—C.

Collection of M. le Baron Denon, 1826. . 18,700 *fs.* 748*l.*

A picture, very similar in subject and size, was sold in the collection of M. Marin, in 1790, for 38*l.*

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217. A View in a Forest, traversed by a white sandy road, over which (and near the foreground) flows a shallow stream, where a waggoner has halted his team to water his horses. Nearer the front are a gentleman, wearing a red cloak, on a bay horse in full gallop, and a man on a roan horse, followed by a dog. Four persons are fording the stream, and a traveller, with a laden horse, appears to be chatting with a woman, who is seated with a child by the roadside. The figures and cattle are by the pencil of Philip Wouwermans.

2 *ft.* by 2 *ft.* 9½ *in.*—C.

Now in the collection of M. Six Van Hillegom.

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218. A Landscape, with the ruins of an ancient brick building on the right, and an old oak tree in the middle, at the side of which passes a rough broken road, leading into the distant country. Two peasants, followed by a dog, are some distance off on the road.

1 *ft.* 6 *in.* by 1 *ft.* 9 *in.*—P.

Collection of the Duke of Bedford, 1827. (Christie, bt. in) 70 *gs.*

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219. The Bridge. A landscape, representing a well-wooded country, in which the principal object that meets the eye is a brick bridge, of a picturesque appearance, over a rapid stream

in the foreground; a mass of umbrageous trees are on the right, and a cottage in the distance. This is a production of excellent quality.

2 *ft.* by 2 *ft.* 2 *in.*—P. (*about.*)

Collection of the Duke of Bedford, 1827. . . . . 265 *gs.*

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220. A View of the Environs of Haarlem, taken from an elevation. This admirable picture is composed, on the right, of a few small cottages, in front of which are bleaching grounds extending over the centre; from hence the eye looks over a flat country, varied with clumps of trees, and a few isolated cottages, to the city and church of Haarlem, seen in the distance. This flat and unpicturesque scene is rendered highly interesting by the skill and fidelity with which every object is delineated; the transient gleam of sunshine, gliding over the middle ground; the wide expanse of bleaching linen, breaking the monotony of the green fields; and the silvery hues of the large fleecy clouds, which contribute mainly to the effect of the whole scene.

1 *ft.* 7½ *in.* by 1 *ft.* 10 *in.*—C.

It may justly be said of this picture, that, as a work of art, nothing more perfect ever came from the master's pencil.

Collection of M. Muller, . *Amst.* 1827. . 6700 *flo.* 600*l.*

Purchased for the Musée at Amsterdam.

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221. A View on a River, with a rustic cottage, and a hovel composed of boards, and covered in part by large trees, occupying its left bank. A woman washing linen in the stream, and a man with a bushel measure, are in front of the hovel. A man angling, and a boy near him, are on the extremity of a projecting bank, and four geese are swimming in front. Engraved by Duret.

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222. A Waterfall. The composition of this superb picture exhibits, on the left, a lofty rocky hill, partially covered with verdure, and crowned with a cluster of trees of varied foliage, above the tops of which appears the spire of a neighbouring

village church; through a ravine in the same hill rushes a volume of water, which falls in a foaming cataract into a channel beneath, along which it rolls in rapid eddies towards the left, and gurgles amidst stones over a great portion of the foreground. A high bank, of a broken form, on which lie the trunks of three trees, makes the boundary of the stream on the right: from hence the eye is conducted to a rustic bridge, over which a shepherd is driving a flock of sheep. The aspect is that of a fine day.

3 *ft.* 3 *in.* by 2 *ft.* 9½ *in.*—C.

It is impossible to commend too highly this beautiful production of art, for nothing ever came from the pencil of the painter more faithful to nature, or more perfect in its mechanism and general arrangement.

Collection of M. le Baron Lockhorst, 1826.

It was subsequently purchased by the Writer, and sold for 700 *gs.*

Now in the collection of the Earl of Onslow.

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223. A Winter Scene. The view represents an open flat country, traversed by a canal on the left, and a roadway in the middle, terminating with the town of Delft in the distance. A solitary cottage, near which a single traveller is passing, and a few leafless trees, occupy the middle ground The clouds, surcharged with rain or snow, impend with solemn gloom over the dreary landscape, and produce an effect illusive and sublime.

1 *ft.* 5 *in.* by 1 *ft.* 8 *in.*—C.

Collection of Mr. Smith, . . . 1828. (Mr. Stanley) 68 *gs.*

Now in the collection of H. J. Munro, Esq.

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224. A Waterfall. A wild and mountainous scene, divided in the middle distance by a river, flowing transversely through it, and falling in two cascades among rocks on the left, where it is crossed by a rustic bridge, over which a man with a sack at his back is passing, followed by his dog. Clumps of trees and bushes clothe the summit of a hill on the left, and three

cottages are seen on a bare hill in the centre of the view. The aspect of a cold fresh day pervades the landscape.

2 *ft.* 3½ *in.* by 2 *ft.* 11½ *in.*—C.

Collection of Lord Gwydyr, . . 1829. (Mr. Christie) 115 *gs.*
——— R. R. Reinagle, Esq., 1831. . . . . 100 *gs.*

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225. A View over a Bald Hilly Country, traversed by a narrow river, on which is a small vessel. On a sandy road, leading to the right, are two men, and beyond them is a waggon loaded with hay. The distance terminates with barren hills.

1 *ft.* 1½ *in.* by 1 *ft.* 4 *in.*

Collection of Lord Gwydyr, . . 1829. . . . . 51 *gs.*
Now in the collection of the Marquis of Lansdowne.

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226. A View in an Extensive Forest, traversed by a high road, of a sandy soil, at the side of which sits a weary traveller with a package by his side: some distance off, at the turn of the road, a man and a woman are seen approaching. The deep and solemn gloom of the wood is finely contrasted by gleams of sun passing over the front ground. A truly fine work of the master.

4 *ft.* 6 *in.* by 5 *ft.*—C.

Now in the Belvidere Palace, Vienna. Worth 700 *gs.*

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227. A Waterfall. The view represents a grand mountainous site, with an immense cataract of water rolling over two acclivities, and rushing with foaming impetuosity amongst rocks on the front ground. Some buildings, and a round tower, are seen on the summit of a lofty rocky hill in the distance, the sides of which are clothed with trees, and a few bushes and trees crown a rugged bank on the left. Engraved by C. Haldenwang, 1829.

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228. A Grand Romatic View, composed of a river on the left, bounded by lofty rocks, whose sides and summits are partly clothed with trees. On the right is a road, leading over

the top of a hill, on which are a shepherd and a flock of sheep: these have, within a few years, been introduced by the elder Regenmorter. The view terminates abruptly by a range of hills, crossing the picture and forming a straight line against the horizon.

2 *ft.* 9 *in.* by 3 *ft.* 5 *in.*—C.

Now in the collection of M. Van Sasseghem, Ghent.

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229. A View on a River in Holland. The principal object which arrests attention is a windmill on a high bank, occupying the left of the picture, and at some distance off is a second mill. A boat, with two men in it, is on the river. An overcast sky gives the aspect of approaching rain.

1 *ft.* by 1 *ft.* 4¾ *in.*

Collection of M. Francken, Flanders.

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230. A Stag Hunt. The scene offers an extensive forest of oak and other trees, of ample foliage, among which the beams of the morning sun play delightfully. A cluster of trees, composed of various kinds, and the bare trunk of a beech, stand on the margin of a stream, which extends along the foreground, into which a stag has rushed, pursued on all sides by dogs and huntsmen. These are introduced by the masterly hand of Berghem.

3 *ft.* 6 *in.* by 3 *ft.*—C.

This capital production may justly be classed among the finest works of the master, and estimated at 1000 *gs.*

Now in the Dresden Gallery.

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231. A Waterfall. A woody scene, with a river flowing through it, and falling in a cascade on the front ground. Upon a rugged bank, on the left, is a rustic cottage, fenced with paling and backed by trees; and on the opposite side stands a lofty pine. A shepherd and a few sheep are on a verdant bank beyond the stream. A beautiful example.

2 *ft.* 2 *in.* by 1 *ft.* 9½ *in.*—C.

Now in the Dresden Gallery. Worth 250 *gs.*

232. A Waterfall. The view represents a mountainous country, with a turgid stream flowing through it towards the front, where a rock divides its course, and thence it falls foaming on the foreground. The surrounding hills are abundantly clothed with trees and underwood, and enlivened by shepherds attending their flocks; among them may be observed a man pursuing a goat. The sky is overcast, and the general aspect indicates rain.

2 *ft.* 1 *in.* by 2 *ft.* 6 *in.*—C.

Now in the collection of the Baron Van Brienen Vande Grootelinde.

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233. A View of the Castle of Bentheim, an ancient building, composed of towers, and situate on a hill approached by a rugged road, at the side of which are two cottages.

1 *ft.* 3 *in.* by 1 *ft.* 6 *in.*—C.

This excellent example of the master was formerly in the collection of M. Rootham.

Now in the collection of the Baron Van Brienen Vande Grootelinde.

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234. A View extending over an Open Flat Country, with the church and town of Haarlem in the distance.

1 *ft.* 7 *in.* by 2 *ft.*—C.

Collection of Josiah Taylor, Esq., . 1828. . . . . 132 *gs.*

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235. A View in a Grove of Trees, intersected by a winding road, of a white clayey soil. A stream of water traverses the foreground, and falls in a gentle cascade in front, and the trunk of a beech tree, and its stump, are on a bank in the right. The cattle and figures which animate the scene consist of a peasant, followed by a dog; and on the farther side of the water are two oxen, beyond which is a group of three figures A hill, of a round form, bounds the view. An excellent picture.

1 *ft.* 9 *in.* by 2 *ft.* 3½ *in.*—C.

Formerly in the collection of Charles O'Niel, Esq.

LANDSCAPE; FLAT, WOODED COUNTRY.

JACOB RUYSDAEL.

236. A Grand Romantic Scene, exhibiting, on the left, a cluster of lofty hills, covered in part by pine and other trees; and on the summit of one of them is a cottage, with a quantity of timber scattered near it. A gurgling stream flows among rocks the whole extent of the picture, from right to left, and on a rugged bank in front are a clump of four old trees, and the bole of a pine tree lying on the ground. A few figures are seen on the hill, and a flock of sheep is browsing on the side of a bank. An evening twilight effect prevails.

4 *ft.* by 4 *ft.* 6 *in.*—C.

Now in the collection of M. Six Van Hillegom, Amsterdam.

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237. A Woody Landscape, with a rapid stream of water in front, bounded by high rugged banks, clothed with trees and bushes; amongst which may be seen a few sheep browsing; and on the brook in front are some waterfowl.

1 *ft.* 9 *in.* by 2 *ft.* 3 *in.*—C.

Formerly in the collection of Mr. Eycoot.

Collection of M. Zachary, Esq., . 1828. . . . . 215 *gs.*

Now in the collection of Mr. Hartwright, Manchester.

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238. A Landscape, with a high and abrupt hill on the left, clothed with lofty trees, and a high road over it, which passes through the wood, and shows a vista. A river occupies the right, beyond which is seen the distant country.

3 *ft.* 6 *in.* by 4 *ft.* 4 *in.*—C.

Collection of M. Zachary, Esq., . 1828. . . . . 140 *gs.*

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239. A Waterfall rolling through a Hilly Landscape. The romantic scene is enlivened by a herdsman and cattle passing over a wooden bridge, and a few sheep browsing on the banks of the stream.

3 *ft.* 2½ *in.* by 4 *ft.* 4½ *in.*—C.

Collection of M. Zachary, Esq., . 1828. . . . . 165 *gs.*

240. A View in Holland. A broad canal flows through the centre, and a clump of trees rises from a bank on the right, one of which hangs very much over the water. Some cottages are on the summit of a hill, and a boat is seen near a cottage, at a little distance off, on the opposite side of the water.

1 *ft.* 4½ *in.* by 1 *ft.* 10 *in.*—P.

Collection of T. Emmerson, Esq. . 1829. . . . . 110 *gs.*

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241. View of a Cottage upon the side of a hill, over which passes a rough road; a cluster of umbrageous trees adorns its summit. A river, only a small part of which is seen, flows round its base on the left, and a church rises above some trees in the distance. The figures which animate the scene consist of a man and a boy near the cottage, and a man, a woman, and a dog, at the side of the hill.

1 *ft.* 7½ *in.* by 2 *ft.* 1½ *in.*—C.

Collection of George Hibbert, Esq., 1829. . . . . 92 *gs.*

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242. A Landscape, with a winding road on the left, and a sedgy pond on the opposite side; beyond which is seen a cottage embosomed in trees. The scene is enlivened by a woman and a child on the road, and some other persons in the distance. A carefully-finished picture.

1 *ft.* 3¼ *in.* by 1 *ft.* 6 *in.*—C.

Collection of George Morant, Esq., 1832. (Mr. Phillips) 92 *gs.*

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243. A Landscape, exhibiting a well-wooded country, with a stream flowing under a rustic bridge, on the left, and rippling along the front over an old road. Some distance off are two cottages, near which are a man, a woman, and a flock of sheep. A passing gleam of sunshine lights up this part of the scene, while the rest is overshadowed by clouds.

3 *ft.* 3 *in.* by 2 *ft.* 9½ *in.*—C.

Now in the collection of His Excellency the Baron Verstolk de Soelen.

244. A Bird's-Eye View over a Flat Country, with the city of Haarlem stretching along the distance. Towards the foreground are several small cottages, and some bleaching grounds. A woman, accompanied by a boy, and followed by a dog, is on a road in the left. The figures are very subordinate to the landscape.

2 *ft.* 9¼ *in.* by 2 *ft.* 1¾ *in.*—C.

Collection of G. J. Cholmondeley, Esq., 1831. . . . 90 *gs.*
——— Mr. Nieuwenhuys, . . 1833. . . . 195 *gs.*

Exhibited in the British Gallery in 1819.

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245. A Landscape, composed of sandy hillocks, surmounted by trees and bushes; beyond which appear the roofs of two houses. A pool of water covers part of the foreground, by the side of which a man and a woman are passing; a third person is seen on the farther side of the stream. A good example.

1 *ft.* ¾ *in.* by 1 *ft.* 2½ *in.*—P.

This is, perhaps, the picture which was sold in the collection of Lord Courtenay, in 1816, for 78 *gs.*—*See No.* 156, *p.* 49.

Now in the collection of J. Newington Hughes, Esq.

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246. A Landscape, with a hovel on the left, and a clump of trees on a knoll beyond it. A stream flows from the opposite side in gurgling eddies, among fragments of rocks on the foreground, and a few trees occupy the farther bank of the water. A shepherd attending his flock, is seen on a hill to the left. A clear and well-finished picture.

1 *ft.* 5½ *in.* by 1 *ft.* 9½ *in.*—C.

Collection of M. Verbrugge, *Hague*, 1831. . . 915 *flo.* 82*l.*

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247. A Woody Landscape, with a stream extending along the front ground, in which are reflected a cluster of trees, occupying part of the farthest bank, under the shade of which is a boat, with three men and a woman in it. A man and

a woman are walking together on the bank. A flock of sheep is browsing in an adjoining meadow, which is bounded by a line of trees. Evening.

2 *ft.* 1½ *in.* by 1 *ft.* 9¼ *in.*—C.

Collection of Mr. Nieuwenhuys, . 1833. . . . . 75 *gs.*

Now in the collection of Henry Bevan, Esq.

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248. A Waterfall. The view exhibits a wild and mountainous country, divided by a river, which falls from a level between fragments of rocks, and is precipitated in white foam, among trunks of trees, along the whole of the front. A few bushy trees cover the sides of the mountain on the right, and a castle is visible on the summit of the most distant hill on the left. An overcast sky sheds a sombre hue over the scene.

3 *ft.* 3 *in.* by 2 *ft.* 9½ *in.*—C.

Collection of J. H. Lister, Esq., . 1831. . . . . 175 *gs.*

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249. A Waterfall. The view represents a bold rocky site, diversified with water and distant woodlands; and is composed, on the left, of a lofty rocky hill, whose summit is partly covered with bushy trees, sheltering two rustic houses. A stream glides through a chasm in the rock, and falls in a cataract on the foreground, along which it extends among loose stones. A broken beech tree lies across the stream, and a stunted elm rises from a hillock in the centre. The view, on the right, looks over a wild country, interspersed with woodlands.

3 *ft.* 4½ *in.* by 4 *ft.* 1½ *in.*—C.

Collection of M. Danoot, . 1828; bought by Mr. Buchanan.

Now in the possession of Richard Sanderson, Esq.

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250. A Landscape. The composition chiefly consists of a watermill, embosomed in trees; the mill being at rest, the water flows from the dam, and runs in foaming eddies

among stones, and thence falls in a cascade on the foreground, forming, by its white froth, a fine contrast to the surrounding objects.

2 *ft.* 2 *in.* by 2 *ft.* 8 *in.*—C.

Collection of M. Goll de Frankenstein, 1833. 1980 *flo.* 178*l.*

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251. A Cart drawn by two Horses, passing a ford. The view represents a flooded country, with an old oak and other trees on the right, around which flows a considerable expanse of water, through which a cart, containing two men, and drawn by two horses, is passing, followed by a dog. On the opposite side are three oxen entering the stream, beyond which is a road bounded by a wood. Engraved in aquatinta by Horfingar, and described from the print.

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252. A Herdsman and a Woman in Conversation. The view represents a woody and sequestered scene, with a rivulet on the left, falling in a gentle cascade, flowing along the whole of the front, and bounded on the right by a broken clayey bank, beyond which the ground gradually rises, and forms a verdant pasture, terminating in a thick wood, among the trees of which may be noticed an old oak. The figures which animate the scene are by the pencil of Vander Leeuw, and consist of a woman seated, with her back to the spectator, on the trunk of a tree, conversing with a herdsman who stands by, leaning on a staff. Two sheep are browsing near them, and a third is in the stream. This is a superlative production of art.

1 *ft.* 8 *in.* by 1 *ft.* 11¾ *in.*—C.

Now in the collection of Lord Coventry.

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253. A View on the Brill River, represented under the aspect of a breeze, and an approaching storm. The nearest object which meets the eye is a boat with three men in it, beyond which is a fishing smack, and at a considerable distance off, on the left of the picture, may be perceived a jetty,

sheltering a few small vessels, near the entrance to which is a frigate at anchor: other ships, together with a church and some houses, are seen in the distance. The prevailing gloom is relieved by a burst of light, which glances across the middle distance.

1 *ft.* 4½ *in.* by 1 *ft.* 6¾ *in.*

Now in the collection of Sir George Talbot, Bart.

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254. A Thatched Cottage, of a picturesque appearance, on a rugged hill, which occupies a large portion of the picture on the right; the opposite side is merely composed of a clayey road, which winds round the hill. Tufts of herbage and bushes give variety of form and colour to the bank; a peasant is seen at a gate at the corner of the house, and a dog is on the road.

8½ *in.* by 10¼ *in.*—P.

Collection anonymous, at Mr. Foster's, 1834. About 38 *gs.*
——————— at Mr. Christie's, 1834. . . . . 32 *gs.*

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255. The Ruin. The view is chiefly composed of a shallow river, which extends over the centre of the picture, and is bounded on the left by an oak and other trees, amongst which may be observed a man angling. Upon some rising ground on the opposite side, are part of the ruins of the Castle of Brederode, with a square tower, backed by a thick wood. The aspect of a fine evening lends a charm to the scene.

1 *ft.* 4 *in.* by 1 *ft.* 4 *in.*—P.

Collection of the late Duc de Berri; exhibited for sale, by private contract, at Messrs. Christie's and Co., 1834. Price 160*l.*

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256. A View of Het Huis Kostuerloren, formerly on the Amstel, Amsterdam. The principal object which attracts attention is an ancient building, with a lofty square tower, the garden of which is enclosed by a wall; a canal or moat flows round its base. The left of the picture is composed partly of high ground, with an enclosed orchard, and a cluster of two

trees growing on a bank near the front, where a plank is laid over a rivulet, and a ladder is placed against the trees. An excellent work by the master.

1 *ft.* 6 *in.* by 1 *ft.* 10 *in.*—C.

Collection of the Duc de Berri; exhibited for sale, by private contract, at Messrs. Christie's and Co., 1834. Price 120*l.* Bought by George Stone, Esq.

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257. A Woody Landscape, intersected by a broad stream on the left, the banks of which are fringed with flags and other weeds, and skirted in part by bushes and trees. On the right is a road, parallel with the water, which leads in a winding direction over a hill into a wood. A beech, deprived of its foliage, stands in front of an oak, of a rich autumnal tint, and a woman and child are crossing a bridge of planks in front.

1 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—C.

Collection of the Duc de Berri; exhibited for sale, by private contract, at Messrs. Christie's and Co., 1834. Price 100*l.*

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258. The Castle of Bentheim. This distinguished edifice, together with the surrounding country, appears to have possessed at all times peculiar attractions for landscape painters; nor are its claims to picturesque beauty in any way diminished, for to this day it is still the constant resort of artists. The venerable building occupies the summit of a vast hill, whose sides are broken and varied with paths, and overgrown with bushes and herbage. A stream of water extends along its base, the banks of which compose the foreground of the picture. An aged oak, with a withered head, stands on the right, and the trunk of a recently hewed tree lies near it; some rocky ground, partly covered with moss, and overrun with flags and other aquatic weeds, form the left bank of the water. At some distance off, on the right of the château, is seen a windmill, beyond which the view terminates with hills. Bright fleecy clouds float majestically over the hemisphere,

and add to the vernal freshness and brilliancy of the surrounding landscape.

4 *ft.* by 5 *ft.*—C.

This capital picture has deservedly the reputation of being among the best and most esteemed works of the master; the composition is of the grandest description, and the execution throughout of the highest excellence; add to which, it has the advantage of uncommon purity. Signed, and dated 1653. Tradition states it to have been painted expressly for the Count of Bentheim, in whose family it is said to have remained until the entrance of the French into Germany, about which time it was taken to Paris, and from thence passed into England, and became the property of William Smith, Esq., M.P.

Exhibited in the British Gallery in 1815.

Now in the collection of Thomas Kebble, Esq., of Green Trees, near Tonbridge.

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259. A Landscape, represented under the aspect of winter. The composition is distinguished by a large thatched cottage, standing in a field on the left, around which is a canal, which runs in a diagonal direction through the country. Upon a road on the right, is a man with a bundle at his back, followed by a dog. Four men are skating on the canal, and a fifth is stooping to fix on his skates; and other persons are seen in a more distant part of the country. An overcast sky sheds a gloom over the dreary scene. A good picture.

1 *ft.* $\frac{3}{4}$ *in.* by 1 *ft.* 6 *in.*—C.

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260. A View of a Convent and a Church, situate in a hilly landscape. The buildings, forming the principal objects, occupy the right of the picture, and are partly enclosed by a low wall, within which grow some bushy trees, which partly conceal the body of the church, and a portion of the tower; on the same side, but close to the front, is an old oak, standing on a bank amidst bushes; the stump of a beech is on the bank, and its trunk lies by it, in a pool of water flowing over the foreground. The left is composed of high broken sandy

hills, surmounted by clusters of oak and other trees, and patched with scanty verdure. The solitary scene is enlivened by a woman, with a bundle of linen on her head, going towards the convent, in advance of whom are two men. An overcast sky sheds a sombre hue over the surrounding landscape. An excellent production.

2 *ft.* 3 *in.* by 2 *ft.* 9 *in.*—C.

Now in the collection of the Hon. Colonel Howard.

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261. A Landscape, representing a woody and well-watered country. The view, on the left, is bounded by a wood, in front of which stands a beech, whose variegated bark forms a fine contrast with the other trees. The opposite side is divided by a river, the stream from which extends along the front ground, and is rendered picturesque by flags and other aquatics. The only persons visible are two men near the wood.

1 *ft.* 7½ *in.* by 2 *ft.* 1¾ *in.*—C.

Collection of Stamp Brooksbank, Esq., 1834. . . . 35 *gs.*

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262. A Waterfall. In the composition of this picture, the stream rushes in a broad volume from the right to the left, amidst masses of broken rocks: two spars float on the right and front, and four others lie on a bank in the second distance, in which part is a woodcutter's house. Two lofty pines rise in the middle, beyond which is a rustic bridge, and the view is bounded by hills, clothed with trees. The appearance of approaching rain sheds a gloom over the scene.

2 *ft.* by 1 *ft.* 9 *in.*—C.

Collection of Charles O'Niel, Esq., 1834. . . . . 51 *gs.*

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263. A Landscape, exhibiting, on the right, a beautiful forest of oak and other trees; among them, and close to the front, may be noticed two oaks, whose stems cross each other: a small cascade ripples at their base, and flows into a river, which divides the country on the left. The foreground is

admirably broken, and varied with the trunk and stump of an old tree, water flags, and stones. Three sheep are browsing on the margin of the stream, a man is seen on a bank above them, and two people are walking together on the opposite side of the river. The aspect is that of a fine clear day.

2 *ft.* 7 *in.* by 3 *ft.* 3 *in.*—C.

Collection of Charles O'Niel, Esq., 1834. . . . 210 *gs.*

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264. A Landscape, representing a bold rocky scene, distinguished by two cottages on the summit of a high hill, the acclivities of which are clothed in part by trees. The figures which enliven the scene, consist of a woman with a bundle at her back, standing in chat with a man who is seated at the base of the hill; at the same time, a man and a girl are ascending its side. A rippling stream flows along the front. The aspect exhibits the effect of a dark evening.

1 *ft.* 10 *in.* by 2 *ft.* 1½ *in.*—C.

Now in the collection of Frederick Perkins, Esq.

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265. A View over a Flat Country, with a flooded road leading to the right into the distant country. An old oak tree stands near the water, some bushy trees skirt the road, and a corn field extends over the opposite side. The scene is enlivened by a flock of sheep, guarded by a shepherd; and close to the front is a traveller sitting on a bank, with his dog near him. The clouded aspect, which reigns over a great portion of the landscape, is finely relieved by a transient gleam of sunshine passing over the middle distance.

1 *ft.* 6 *in.* by 1 *ft.* 9 *in.*—C.

Now in the Florence Gallery. Worth 250 *gs.*

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266. A View from the Shore, looking out seaward, during a fresh breeze. The composition of this excellent picture is distinguished by a fisherman with a basket at his back, standing on a sand-bank in front, near which is a fishing

vessel, with three sailors in it lowering the mainsail: a second boat is arriving, and a frigate and another vessel are seen in the distance. The effect of rain and hazy weather prevail.

2 *ft.* 2 *in.* by 2 *ft.* 10 *in.*—C.

Now in the Belvidere Collection at Vienna. Worth 150 *gs.*

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267. A View near the Dunes, in the environs of Haarlem. A cottage, partly concealed by two withered trees and a reed fence, against which lies an old cart-wheel, is on the right: a pool of water is in front of the house, over which is laid a plank, which a peasant is about to cross. At some distance off, on the opposite side, is a low cottage, sheltered by a few stunted trees and a sandhill. The indication of rain gives a gloomy aspect to the scene.

1 *ft.* 9 *in.* by 2 *ft.* 3 *in.*—P.

Now in the collection of the Hon. Henry Windsor.

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268. A Landscape, representing a country of a sandy soil, and a broken and undulating surface. A pool of water is in the centre of the foreground, and a hedgerow and three clumps of trees bound the view in the second distance, beyond which appears the roof of a cottage. A man, accompanied by a boy and a dog, serves to animate the scene.

10 *in.* by 1 *ft.* 2 *in.*—P.

Now in the collection of the Hon. Henry Windsor.

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269. A View on the Amstel at Amsterdam, with its large canal occupying a considerable portion of the picture. The composition may further be distinguished by a road in the centre, on which are several persons, and also by a raft of timber with a small vessel near it, from which a gun is being fired. The opposite side exhibits three windmills, several houses, and a bleaching ground. The city, with its many churches and public buildings, extends along the distance.

1 *ft.* 9 *in.* by 2 *ft.* 2 *in.*—C.

Now in the collection of the Hon. Henry Windsor.

270. A Waterfall. The view represents a wild and mountainous country, with a stream gliding smoothly between high rugged banks in the centre of the picture towards the front, where it precipitates itself between rocks, and falls foaming, amidst stones and two stems of trees, on the foreground. On the farther side of the water is a boat-house, and beyond it appears a building, having two towers, and partly concealed by trees. On the opposite side and distance may be seen a church. The usual rainy effect, so prevalent in this master's work, is admirably depicted.

2 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—C.

Exhibited in the British Gallery in 1831.

Now in the collection of Sir Matthew White Ridley, Bart.

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271. A Landscape, composed of a white clayey road in front, with a clump of three oaks standing on a bank at its side. A man and woman, standing in conversation, are seen at the extremity of the road, and beyond them is a high bushy hedge, which impedes the view on this side. The distance offers a cold and barren aspect.

1 *ft.* by 1 *ft.* 3 *in.*—P.

Exhibited in the British Gallery in 1831.

Now in the collection of Lord George Cavendish.

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272. A View of part of the Ruins of the Castle of Brederode, consisting of a tower and a wall, standing on an eminence on the right, and backed by a line of trees. The foreground is agreeably broken, and diversified with brambles and herbage, among which a flock of sheep are browsing.

1 *ft.* 6½ *in.* by 1 *ft.* 11½ *in.*—C.

Now in the collection of Dr. Fletcher, Gloucester.

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273. A Waterfall. The view offers a woody scene, with a river flowing obliquely from the left, and falling in a cascade in front. Three trees, one of them withered, stand on a high bank near the centre; beyond these the eye looks into a thick

wood, from whence a man is coming. Close to the right and front, is a rustic bridge, which a woman with a basket on her arm, and leading a child, is passing. A rainy sky.

1 *ft.* 9 *in.* by 1 *ft.* 11 *in.*—C.

Now in the collection of Dr. Fletcher, Gloucester.

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274. A Mountainous Country, with a road passing obliquely from the right, and winding over a hill towards a cottage which stands on the opposite side. The house is partly concealed by a clump of trees, and backed by a mountain, on whose summit the clouds break. A stream of water flows at the foot of a rugged bank, and on the same side, in the distance, is a river. A man, followed by a dog, is on the road. This is a free and spiritedly painted picture.

1 *ft.* 3 *in.* by 1 *ft.* 6 *in.*—C.

Now in the collection of Dr. Fletcher, Gloucester.

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275. A Landscape, representing a hilly and broken site, with a road from the left, passing obliquely between rugged banks, clothed with herbage, trees, and bushes, towards a cottage partly concealed by trees. The figures and cattle are by an indifferent hand: they chiefly consist of a man, accompanied by a dog, watching a few sheep, which are scattered on the road.

1 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—P.

Formerly in the possession of M. Perignon. Price asked 2000 *fs.*

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276. A View of the Flat and Well-Wooded Country in the Neighbourhood of Haarlem. The scene is rendered interesting by a number of cottages embosomed in trees, and having bleaching grounds in front of them. The foreground is composed of a broken hill, of a white sandy soil, with a road on the left, on which is a man, followed by a dog. The church of Haarlem is visible in the distance.

1 *ft.* 10¾ *in.* by 2 *ft.* 5½ *in.*

Collection of Samuel Archbut, Esq., 1833. . . . 30 *gs.*

277. A Sea View, represented under the aspect of a fresh breeze, and the appearance of rain. This clever picture is distinguished from others by a small boat, lying amidst breakers, near a sand-bank on the left, with two men in it pulling in their nets. In the centre of the second distance are two fishing boats, beyond which are three vessels, of a similar description, and a fourth is on the right, with a small boat near her. The view is bounded by a line of low coast, on which are seen a ruin, a number of cottages, and a town.

1 *ft.* 1½ *in.* by 1 *ft.* 11 *in.*—C.

Engraved by Canot, 1759, from a picture then in the collection of Mr. Burgess.

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278. A Bird's-eye View over some Town in Holland, looking towards a wide expanse of water. The sky is admirably diversified with light fleecy clouds, and the alternation of light and shade play delightfully over the landscape.

1 *ft.* 4¼ *in.* by 1 *ft.* 4½ *in.*—C.

Collection of Lord Gwydyr, . . 1829. . . . . 55½ *gs.*

Exhibited in the British Gallery in 1832.

Now in the collection of the Marquis of Lansdowne.

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279. A Forest Scene, exhibiting a beautiful variety of trees, of luxuriant foliage. A shallow stream flows over the front ground, through which a peasant is driving a flock of sheep, preceded by a woman and a child.

3 *ft.* 9 *in.* by 4 *ft.* 2 *in.*—C.

Now in the collection of the Earl of Radnor.

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280. A Waterfall. The view represents a mountainous scene, with a lofty hill on the left, at the side of which is a small cascade of water, the stream from which glides between banks, and ripples along the front, washing the base of some lofty rocks, on whose summit is a house, partly concealed by trees, and from the side of the rocks grows a beech tree.

1 *ft.* 8 *in.* by 2 *ft.* 3 *in.*—P.

Now in the collection of H. J. Munro, Esq.

281. A Landscape, composed of a broken hill on the left, with a small villa on its summit, partly concealed by trees. A shepherd tending a few sheep, and accompanied by his dog, is near the front. A stream flows round the base of the hill, and divides it from a meadow seen on the right.

1 *ft.* 4¼ *in.* by 1 *ft.* 9½ *in.*—C.

Now in the collection of H. J. Munro, Esq.

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282. View of a Ruin, and a Cascade of Water. The former, partly composed of brick, and embosomed in trees, occupies the right of the picture, and the stream flows at its base in a gentle cascade along the whole of the front ground. A tree, in a decaying state, rises from the top of some brickwork on the right. The view is bounded by a hill, partly covered with bushes, and a boat is seen at some distance off on the left. The appearance of rain gives a gloomy effect to the scene.

2 *ft.* by 2 *ft.* 1½ *in.*—C.

Collection of G. W. Taylor, Esq., *Erlestoke*, 1832. . . 115 *gs.*
Bought by Mr. Dunford.

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283. Herdsmen with Cows. The view in this excellent picture exhibits a rocky scene, of a wild aspect, and bold in its forms; abundance of trees, of richly-varied foliage, clothe the sides and rocky eminences of the hills, and on a winding road, which traverses the country, are a man and a boy approaching, driving before them, towards the front, three cows, one of which is entering a pool of water. The appearance of a fine day, with the sun glistening among the trees, lends a pleasing effect to the picture.

3 *ft.* 4 *in.* by 4 *ft.* 2 *in.*—C. (*about.*)

Now in the collection of the Duke of Buccleuch, Dalkeith.

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284. A Mountainous Scene, apparently taken from the environs of the Rhine. The left of the picture is composed of high rocky ground, surmounted by clusters of oak and other

trees, and divided by a road, which is intersected by a ravine, having a bridge of boards over it, which a woman and a boy, preceded by six sheep, are crossing; and beyond them are two men at the turn of the road, on the right of which is a flight of steps cut in the rock which leads to a red-tiled cottage. On the opposite side is a river which divides the country in an oblique direction. An old castle and fortress occupy the summit of a rocky mountain which bounds the stream. A clear and excellent production.

3 *ft.* 3½ *in.* by 4 *ft.* 1 *in.*—C.

Now in the collection of Richard Hall, Esq.

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285. A Coast Scene, represented under the appearance of a strong gale and approaching rain. A sand-bank, defended by posts, is on the right; and near the centre of the view is a fishing boat, beyond which a second vessel is seen, of a similar description.

1 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—(*about.*)

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286. Companions. A View off the Coast, during a fresh breeze. The principal objects which meet the eye are two fishing boats, one of which is near the front. A town, and the low coast of Holland, are seen in the distance.

Now in the collection of the Duke of Rutland, at Belvoir.

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287. A View on the Coast of Schevening, during a fresh breeze, and the appearance of approaching rain. Among the numerous figures which animate the scene, is a beggar woman with a child at her back, following two gentlemen; and in advance of these are a lady and gentleman. Two fishing boats are on the right, and the opposite side is bounded by the Dunes, or sandhills.

1 *ft.* 8 *in.* by 2 *ft.*—C. (*about.*)

Collection of M. M. Vander Pots, 1808. . 1165 *flo.* 105*l.*

Now in the Musée at the Hague.

288. A Waterfall. The view represents the usual wild scene of rocks, clothed in part with trees and bushes, and surmounted by rustic habitations; the water rushes foaming among broken timber and fragments of rocks on the front ground. A few sheep, and a woman at the half-door of a house, are the only objects which meet the eye.

2 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—C. (*about.*)

Now in the collection of the Baron Steingracht, at the Hague.

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289. A Waterfall. The view offers, on the left, a richly-wooded bank, extending over about two-thirds of the picture, and forming the boundary of a rapid stream, which falls in a gentle cascade in front. A man with a stick in his hand, tending a few sheep, is on the bank. The appearance of a fine clear day lends a charm to the scene,

1 *ft.* 8½ *in.* by 1 *ft.* 11½ *in.*—C.

Now in the collection of M. Van Loon, Amsterdam.

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290. A Waterfall in a Mountainous Country. The composition exhibits, on the right, a lofty hill, clothed with pine and other trees; and on the opposite side, and a little retired from the front, is a similar hill of a broken form, on the summit of which stands a church, surrounded by trees. A cataract of water rushes between these hills, and falls foaming among fragments of rocks on the foreground. Some peasants with sheep are seen passing along a rugged road at the declivity of the latter mountain, towards a rustic bridge which crosses the fall.

3 *ft.* 5 *in.* by 3 *ft.* 2 *in.*—C.

Now in the possession of —— Brandon, Esq., Blackheath.

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291. A Woody Scene. The composition of this pleasing picture is distinguished by a young oak standing on the bank of a pool on the right; a second oak, and a cluster of other trees, occupy the centre. Near a chalky hill on the left, and a

little remote from the front, are a man and a woman with a flock of sheep, passing by the side of a clump of trees. The landscape is finely relieved by a clear sky.

2 *ft.* 2 *in.* by 1 *ft.* 9 *in.*—C.

Now in ths possession of M. Sillems, Hamburgh.

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292. A View of some Ancient Buildings, of a picturesque appearance, occupying the left of the picture; the entrance to the nearest is by an ascent of rude stone steps, at the top of which is seated a man in a red jacket, caressing a dog, and a woman stands at the half-door of the house, looking on. An oak rises on the farther side of the building. Close to the front is a withered tree, at the base of which flows a rapid brook; on its bank lie the bole of a tree cut in two pieces, and some large stones, &c. Signed, and dated 1653.

2 *ft.* 1¾ *in.* by 2 *ft.*—C.

Now in the Musée at Berlin. Worth 300 *gs.*

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293. A Mountainous Scene. The view is distinguished by a clump of three oak trees on the right, with a road near them, on which stands a woman with a distaff, apparently conversing with a traveller, who is seated with a dog by his side, and a little way from them is an ass. A stream crosses the country in an oblique direction, and on its farthest banks are peasants with cattle: beyond these are some corn fields, and a high hill, clothed in part with trees. This is an early work of the master.

1 *ft.* 7 *in.* by 2 *ft.* ½ *in.*—C.

Now in the Musée at Berlin.

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294. A Sea View off the Coast, during a fresh breeze, and the appearance of much rain. This excellent picture is distinguished by a fishing boat with red sails, scudding along the centre of the view; beyond her is a frigate at anchor, from which a gun has just been fired, and the smoke passes over the sea towards a city situate in the distance: on the same side

but nearer to the spectator, is a boat full of passengers, and several other vessels, of different descriptions, are visible in the distance.

3 *ft.* 3¼ *in.* by 4 *ft.* 8¼ *in.*—C.

Now in the Musée at Berlin.

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295. A Waterfall. The view exhibits a wild and rocky scene, with a grand cascade sweeping along the whole of the front, and rushing with tremendous force among rocks and broken timber on the front. The water is bounded by lofty rocks, clothed in part by trees, amongst which may be seen a rustic habitation; and upon the summit of a lofty mountain stands a round tower. The appearance of rain prevails.

3 *ft.* 2 *in.* by 2 *ft.* 10½ *in.*—C.

Now in the Gallery at Hesse Cassel.

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296. A Rural Scene. This picture is composed, on the left, of a clayey road, winding over a gentle hill by the side of a wood, and round a bank on which stands a fine old oak. A pool of water, overgrown with bushes and flags, is on the right, and two trunks of trees lie on the bank of the pond. A cottage embosomed in trees, on which the sun shines, is in the middle distance. A traveller seated by the roadside, and a man and a boy approaching, are the only inhabitants. Done in lithography by Ekerman.

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297. The Sportsman. A landscape, representing a richly-wooded country, with a pond in front, on the farther bank of which are a bush and several small trees, the largest of which, an oak, bends over the pool. The foreground, which is much broken and divided, rises gradually to a hill, along the summit of which is a park paling, enclosing a thick wood, which reaches nearly the whole extent of the picture. The scene is animated by two sportsmen, one of whom is winding a horn to encourage his dogs, while in pursuit of a hare. Done in lithography.

298. A River Scene. The view exhibits, on the right, the appearance of a wood, in front of which are two decayed trees, one of which is a beech, standing on the bank of a river, over which they incline. The opposite side presents a wide expanse of water, on which is a boat with three men in it, near a little island with trees growing on it. Close to the front are two cows in the stream, and beyond them is a youth sitting on a decayed tree, angling. Engraved by Boisseau.

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299. A View in the Neighbourhood of a Village. The composition presents, on the left, a large oak, whose spreading boughs extend over half the picture, at the side of which is a road over a steep hill, looking to a woody dell. Looking to the right, the eye glances over a rugged foreground to a corn field, beyond which is seen a portion of a village. A woman with a bundle by her side, sits at the foot of the oak in front Engraved by De Saulx.

2 *ft.* 3 *in.* by 4 *ft.* 3 *in.*—P.

Valued by the Experts du Musée, 1816. . 1500 *fs.* 60*l.*

Now in the Louvre.

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300. A View looking along a Road over a Hill, with clusters of bushy trees on either side of it, and a village in a valley beyond, only the roofs of the houses being visible. A man, followed by three dogs, is on the road. A burst of sunshine from a cloudy sky, gives brilliancy to the scene. Engraved in the Musée Français.

3 *ft.* 1 *in.* by 4 *ft.* 2½ *in.*—C.

Valued by the Experts du Musée, 1816. . 7000 *fs.* 280*l.*

Now in the Louvre.

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301. A Woman washing Linen. A richly-wooded scene, with a marshy pool extending along the front, overgrown with flags: several clusters of trees rise on its farther bank, beyond which is a long wall, enclosing a garden and house. The view

extends over a hill, above which is seen the spire of a distant church. Two ducks are on the pond in front, and a woman washing linen is on the farther margin. A dark picture.

2 *ft.* 1 *in.* by 2 *ft.* 6 *in.*—C.

Now in the Hermitage at St. Petersburgh. Worth 120*l.*

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302. The Ruin of a Castle. This picturesque object stands on an elevation in the centre of the view, and is concealed in part by trees; bushes cover the sloping sides of the hill, and a pond, fringed with flags, extends along the front. A peasant, angling, is on a bank of the pool.

1 *ft.* 1½ *in.* by 1 *ft.* 6½ *in.*—P.

Now in the Hermitage at St. Petersburgh. Worth 120 *gs.*

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303. A View over a Heath, of a broken and undulated surface, with a clump of trees on a knoll in the centre, and a hedge beyond it. On the opposite side is a rough road, intersected by another, leading in various directions over the heath. A traveller, followed by his dog, is on the road, and in the distance other figures are seen.

1 *ft.* 1½ *in.* by 1 *ft.* 6½ *in.*—P.

Now in the Hermitage at St. Petersburgh. Worth 100 *gs.*

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304. A Forest Scene, composed of a marshy pool in the centre of the foreground, and a group of three young oaks growing on its bank. Amidst a cluster of bushes on the opposite side, stands a decayed beech tree, and the trunk of another lies at its base: a little beyond these the view is bounded by a forest of bushes and trees, approached by a road from the front, on which are a man and a woman standing in conversation, with a woman seated at the side. The aspect is that of evening. Painted with masterly precision in the handling.

3 *ft.* by 4 *ft.*—C. (*about.*)

Engraved by P. E. Morelli, when in the collection of the Count de Bruhl, in 1750.

Now in the Hermitage at St. Petersburgh. Worth 350*l.*

305. A Shepherd tending Sheep, &c. The view represents a wild and mountainous country, divided by a rapid stream in the centre, which falls with foaming impetuosity on either side of a rock, and rolls in eddies along the front. Upon the sloping acclivity of a rocky hill on the left, is a shepherd tending six sheep and a goat; these are admirably introduced by Adrian Vander Velde. Two of the sheep lie near a stump of a tree, the bole of which has fallen across the bank into the water: more distant may be descried a man and a dog, and on the summit of a hill stands a large cottage, backed by trees. The opposite side of the picture offers a richly-wooded scene.

3 *ft.* 6 *in.* by 4 *ft.* 7 *in.*—C.

This excellent production is worth 700 *gs.*

Now in the Hermitage at St. Petersburgh.

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306. A View of a Richly-Wooded Country, with a dank pool of water, overgrown with flags and aquatic weeds, extending along the whole of the front ground, and a considerable distance into the forest. The composition is remarkable for an old oak standing on the left, and the bole of a beech lying at its base; beyond which are clusters of oak and other trees, receding in succession into the distance. Three ducks are on the pond in front, and within the shade of the wood is seen a man, angling. A clear and beautiful production.

2 *ft.* 4 *in.* by 3 *ft.* 3 *in.*—C.

Now in the Hermitage at St. Petersburgh. Worth 450*l.*

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307. A Raft and Watermill. The view exhibits a wide expanse of water, on which is a raft of timber, and a small sailing boat, bounded by a chain of lofty rocks, one of which is surmounted by the ruins of a tower and cottage. A water-mill is erected at its base, and the residence of a woodcutter is seen still more distant. Some masses of rock, with broken firs, and straggling bushes, give variety to the foreground. The elements are obscured by heavy rolling clouds, one of

which sweeps across the summit of a mountain, and a dark and gloomy aspect prevails over the landscape.

3 *ft.* 2 *in.* by 4 *ft.* 6 *in.*—C.

Now in the Hermitage at St. Petersburgh. Worth 300*l.*

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308. A Landscape, distinguished by a brick house, of a picturesque appearance, built on an elevation of brick, having an arch under it, and placed on the left of the picture; some steps of wood are against the arched basement, and some logs of wood lie in front of it. On the opposite side are clusters of oak and other trees, and a pathway leading among them, along which are passing a man and a woman, followed by a dog. A pond, abundantly fringed with flags, is in front. This is a sparkling and crisply-painted picture, of excellent quality.

1 *ft.* 8 *in.* by 2 *ft.* 2½ *in.*—P.

Now in the Hermitage at St. Petersburgh, Worth 200 *gs.*

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309. A Watermill, &c. A view on a river, with a mill and adjacent cottages on its left bank, beyond which the country assumes a hilly aspect. The picture is further distinguished by a man watering two horses in the river, on one of which he is mounted. A woman is on the bank, and three swans on the water.

1 *ft.* 4 *in.* by 1 *ft.* 7 *in.*—C.

Now in the collection of Count Strogonoff, at St. Petersburgh. Worth 120*l.*

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310. A Landscape, exhibiting a hilly country, of a white sandy soil, and a heathy surface. On the left is a winding road, on which are two peasants, one of whom is seated on a bank; and beyond them stands a group of three old oak trees. On the opposite side is a pond, in which is seen the trunk of a decayed tree, standing in a slanting direction. A wood bounds the view. The aspect of a fine serene day gives a charm to the scene

1 *ft.* 6½ *in.* by 2 *ft.* 1½ *in.*—C.

Now in the Hermitage at St. Petersburgh. Worth 120*l.*

311. Men cutting Flags, or Rushes. A landscape, with a broad river flowing through it, the overflowing of which has rendered the adjacent land swampy, and suitable for the growth of reeds, and other aquatic weeds, which thrive abundantly along the front. On the left is a dam composed of boards, having four traps, and from hence the ground rises, and is richly clothed with clusters of lofty trees. The figures which add to the interest of the scene consist of two men cutting reeds, and a third passing along near the dam. The aspect is gloomy and overcast.

2 *ft.* 10 *in.* by 2 *ft.* 4 *in.*—C. (*about.*)

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312. Companion. A bold rocky scene, abundantly clothed with trees and bushes, of a wild and rugged appearance, and gloomy in its aspect. The view is distinguished by a road on the left, across which is thrown a quantity of timber: this leads over a hill to a house seen at a considerable distance off. A peasant, followed by a dog, is on the road, approaching the front.

Now in the collection of Count Kousheleff Besborodkin, at St. Petersburgh.

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313. A Forest Scene. The view exhibits the skirts of a wood, around which flows a wide expanse of water, on whose surface grow luxuriantly the lotus and other aquatic weeds. On the right is a withered beech, projecting from a rugged bank, and bending over the water: beyond this the eye looks among rich clusters of oak and other trees, of luxuriant growth and ample foliage; in this part may be observed a shepherd driving two sheep. On the opposite side, the view extends over the lake to some barren hills. A clear and beautiful sky, diversified with masses of light fleecy clouds, offers a fine contrast to the rich and umbrageous foliage of the forest.

3 *ft.* 9 *in.* by 4 *ft.* 8 *in.*—C.

Now in the collection of William Wells, Esq., Redleaf.

314. A View, representing a grand cataract of water, rushing through a mountainous country, rolling from one declivity to another, and falling in white foam among rocks on the foreground.

3 *ft.* 6 *in.* by 2 *ft.* 8 *in.*—C. (*about.*)

Now in the Dulwich Gallery. Worth 300 *gs.*

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315. A View of the Flat Country of Holland, intersected by a small canal, parallel to which is a road with a cottage at its side. Beyond the house are two windmills, and still more remote is seen a church. A man on horseback, with a boy on foot by his side, are in front.

1 *ft.* ½ *in.* by 1 *ft.* 1½ *in.*—P.

Now in the Dulwich Gallery. Worth 40 *gs.*

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316. A Waterfall. The view exhibits, as usual, a grand mountainous country, through which a rapid stream rolls its dark waters, which are precipitated between rocky projections on the foreground. A hill on the right is richly clothed with trees, clumps of which crown the rocky bank of the stream, whose current flows across the middle distance, and terminates in an angle of the rivulet. Two peasants are near the wood already noticed, and in the distance may be descried figures and cattle passing a wooden bridge; beyond these the eye encounters masses of trees, whose dark foliage is finely contrasted with the brilliant tints of the upper hemisphere.

Now in the collection of —— Martin, Esq., Ham Court.

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317. The Market Cart, &c. A view of a well-wooded country, divided by a road which leads in a winding direction to a neighbouring hamlet, whose church rises above the trees in the centre. Into this rural scene, Philip Wouwermans has introduced a number of figures and cattle, which add greatly to the beauty and value of the picture: among them, and near to the spectator, is a traveller with a pack at his back,

approaching, having just passed a single-horse cart, in which are a woman with a child in her arms, and the driver; this is going towards a stream flowing across the road, on which are two gentlemen on horseback, and one of them on a gray horse is letting his steed drink: two poor men on a bank at the side appear to be awaiting their approach. On the opposite side are a woman seated with a child in her arms, and a man arranging the girth of his horse. This excellent picture is painted with the sparkling touch and freshness of tone of Hobbema, to whom it has been attributed.

2 *ft.* by 2 *ft.* 8 *in.*—C.

Now in the Bridgewater Collection, Lord Francis Egerton.

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318. A Waterfall. This admirable picture is composed, on the left, of a high and rugged bank, forming the boundary of a river, on which grow rich clusters of trees, receding in perspective to a cottage, beyond which it extends to the opposite side of the view and girts the river, which glides smoothly towards the front, and is thence precipitated in foaming masses on the foreground. A single tree stands on a bank on the right, and the stem of another lies by it. At some distance off is seen a flock of sheep in the stream.

1 *ft.* 9 *in.* by 1 *ft.* 11½ *in.*—C.

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319. Companion. A landscape, representing a well-wooded country, the foreground of which is broken and varied with sandy paths, and has a pond in the centre with two sticks of timber lying on its bank, and two young trees growing on a knoll at the right, on the farther side of which is seen a sportsman, and on a path near him are two dogs. Clusters of trees bound the view in the centre, and a clump of the same at the side conceals part of a sloping hill. Both this and the companion are fine examples of the master.

Now in the collection of the Earl of Lonsdale.

320. A View from a Pier or Jetty, looking out seaward during a storm. The solemn gloom which pervades the scene is finely relieved by bursts of light, sweeping over the surface of the rolling ocean, and the few vessels visible at sea, together with the mariners on the pier, evince the effect of the boisterous gale which agitates the elements.

2 *ft.* 7 *in.* by 3 *ft.* 3 *in.*—C. (*about.*)

Now in the collection of the Duke of Newcastle, at Clumber.

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321. A Landscape, represented under the aspect of a fine summer's day, and during harvest time. This excellent picture is chiefly composed of a large sloping field, covered with sheaves of wheat, over a portion of which, and the adjacent meadows, glides the shade of a passing cloud.

1 *ft.* 10 *in.* by 2 *ft.* 5 *in.*—C. (*about.*)

The Writer has not had the advantage of seeing the two preceding pictures, but has entered them from a brief description given him by a competent judge.

Now in the collection of the Duke of Newcastle, at Clumber.

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322. A Watermill in a Hilly and Well-Wooded Country. The mill, with its complicate wood machinery, occupies a large portion of the picture on the right, and the stream covers the front of the opposite side, bounded by a rugged bank, on which grow clusters of bushes. The margin of the water is fenced with hurdles, and the sandy foreground on the right is washed in channels. Clumps of trees rise behind the mill, and conceal in part a distant hill. The only persons visible are two men in a meadow, one of whom is busy with a cask. The aspect of evening gives a solemn effect to the scene.—*See No.* 68, *p.* 27.

2 *ft.* 5 *in.* by 3 *ft.* 1½ *in.*—C.

Now in the collection of Harry Phillips, Esq.

The following five pictures are noticed in the Catalogue of the Hesse Cassel Gallery, from whence they have been removed to one of the Prince's residences, which the Writer was unable to visit when at Cassel.

323. A Waterfall. The view exhibits a mountainous scene, with a château on one of the hills.

2 *ft.* 3 *in.* by 2 *ft.* 8 *in.*—C.

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324. A View of a Richly-Wooded Country. The picture is remarkable for a beautiful oak standing at the side of a hill in the foreground. Two persons on horseback are in the centre, approaching the front.

2 *ft.* 2½ *in.* by 1 *ft.* 10 *in.*—P.

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325. A Landscape, representing a mountainous and well-wooded country. On the right may be observed a man carrying a basket on a stick; considerably beyond whom are two other persons. A village is perceptible in the distance.

2 *ft.* by 2 *ft.* 7 *in.*—P.

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326. A Landscape, with a high road passing by the side of a fine oak tree. Several cows and sheep are on the road, and a peasant is near a hillock on the left.

1 *ft.* 11¾ *in.* by 2 *ft.* 10½ *in.*—P.

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327. A Waterfall rolling among Rocks and Broken Timber. The view is partly bounded by trees, beyond which rise some lofty hills. Several houses, and a church, are discernible on the left.

2 *ft.* 4½ *in.* by 1 *ft.* 11½ *in.*—C.

The preceding five pictures are probably in the Palace at Hanau.

The following six pictures are noticed in the Catalogue of the Collection of the Duke of Brunswick; but the Writer, not having seen them, is unable to authenticate them.

328. A Wild and [illegible] country, with a cascade of water falling among rocks on the foreground.

[illegible]

329. A Grand Waterfall in a wild and mountainous country.

[illegible]

330. A View of a Town, situate between two hills. In the foreground is a labourer tilling the ground with an [illegible] and on a road leading to the town [illegible] travellers.

[illegible]

331. A View over an Open Country [illegible] fields, a village and its towering [illegible] A road from the front passes over a [illegible] which is a large tree, under whose [illegible]

[illegible]

332. A Forest Scene, bou[illegible] and refreshed by a stream of water in the fr[illegible]

[illegible]

333. A Stag Hunt. Th[illegible] in a well-wooded country, bounded in the [illegible] by mountains.

[illegible]

BANKS OF A RIVER.

JACOB RUYSDAEL.

The following six pictures are noticed in the Catalogue of the Collection of the Duke of Brunswick; but the Writer, not having seen them, is unable to authenticate them.

328. A Wild and Mountainous Country, with a cascade of water falling among rocks on the foreground.

3 *ft.* 5 *in.* by 3 *ft.* 3 *in.*—C.

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329. A Grand Waterfall in a wild and mountainous country.

3 *ft.* 5 *in.* by 3 *ft.*—C.

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330. A View of a Town, situate between two hills. In the foreground is a labourer tilling the ground with an ox, and on a road leading to the town are several travellers.

2 *ft.* 4 *in.* by 2 *ft.* 10 *in.*—C.

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331. A View over an Open Country, diversified with corn fields, a village and its towering church, and a distant forest. A road from the front passes over a hill towards a house, near which is a large tree, under whose shadow sits a woman.

3 *ft.* 7 *in.* by 4 *ft.* 9 *in.*—C.

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332. A Forest Scene, bounded by distant hills, and refreshed by a stream of water in the front ground.

2 *ft.* 2 *in.* by 1 *ft.* 10 *in.*—C.

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333. A Stag Hunt. The object is introduced in a well-wooded country, bounded in the distance by mountains.

2 *ft.* 2 *in.* by 1 *ft.* 10 *in.*—C.

DRAWINGS.

Drawings by Jacob Ruysdael are of rare occurrence, and consequently much esteemed by the amateur; they are generally small in size, and done with a free pen, washed in Indian ink; the very few that are met with, tinted with colours, are proportionally paid for when brought to sale. One of the latter, finished with a very neat and delicate pencil, was sold in the collection of M. Goll de Frankenstein, at Amsterdam, in 1832, for 430 *flo.* and 10 per cent. *opgelt,* 36*l*, and was bought by Mr. Woodburn.

Jacob Ruysdael has left, according to Bartsch, seven examples of his talents in aqua-fortis; these are done with admirable freedom of hand, and possess much picturesque effect.

1. The little Bridge.
2. The two Peasants and their Dog.
3. The Cottage on the Summit of a Hill.
4. The Travellers. A Forest traversed by a Brook.
5. The Corn Field enclosed by Trees.
6. The Clump of three Oaks. This is signed, and dated 1649.
7. The Brook through a Village.*

* Bartsch supposes this to have been the first essay of the master in etching.

SCHOLARS AND IMITATORS

OF

JACOB RUYSDAEL.

THIS universally esteemed artist, like his comtemporary Hobbema, may with propriety be placed at the head of a school, from whence proceeded many clever painters, in whose works portions of the style and manner of the above-named artists are readily discerned. This union of parts has not, however, in any instance, produced examples of the pencil equal in merit to the prototype's; and the highest compliment that can be paid to the best of such productions is, that it sometimes requires an experienced eye to discriminate them.

SOLOMON RUYSDAEL was an elder brother of Jacob, and according to the generally received statement, was born at Haarlem, in 1616, and was therefore (if writers are correct) the senior by twenty years of his brother; there is, consequently, little probability of his having learnt the art from him; but, notwithstanding this, there is sufficient approximation in the pictures of the two brothers to occasionally mislead the inexperienced. Solomon may have been a pupil of Van Goyen, or Peter Molyn, and afterwards attempted an imitation of his brother's works, for they have too close a similarity of colouring, and style of handling, to suppose that their resemblance was the effect of accident.

He died in 1670.

Isaac Koene has the reputation of having been a scholar of Jacob Ruysdael, whose style and manner he imitated at a very humble distance; his pictures, therefore, are of little estimation. The figures which animate them are usually inserted by Barent Gael.

He was born at Haarlem in 1650, and died in 1713.

Van Kessel. Although several painters of this name are noticed by biographers, this identical artist is omitted; and the writer is therefore compelled to exercise conjecture in the absence of information. In this dilemma, a comparison between their several productions fully authorises a supposition, that Van Kessel was a pupil of Ruysdael's, for many of his pictures bear so close an affinity to that master's, as to leave little doubt of the correctness of such an opinion.

J. De Vries. This painter, like the preceding artist, has hitherto remained unnoticed by writers; and it is only from his works, on which his name is usually found, that we learn of his having once existed; and from the same source the inquirer may discern, that he was an imitator (if not a scholar) of Ruysdael. He generally represented woody scenes; and these, both in their predominating hue, as well as in the forms of objects, are strikingly like Ruysdael's; with these advantages, however, the real master is discovered by the poverty of the colouring, and the feebleness of the handling.

Albert Van Everdingen. This excellent painter was born at Alkmaar, in 1621, and successively became the pupil of Roland Savery, and Peter Molyn; but to the latter master he was most indebted for information, as is evident in the colouring and handling peculiar to his works, the one being of a clear olive hue in the herbage and foliage of the trees, and the other, although free, is soft and melting; and in these respects they differ from the pictures by Ruysdael, whose colouring has a tendency to fresh and lively tints in the

vegetation, accompanied, too frequently, by a predominant blackness in the shadows, and their execution is accomplished by a crispness of touch, which produces a sparkling effect throughout. Allowing for these differences, there is in the wild Norwegian views, and coast scenes, which they severally represented, a great similarity, both in the compositions, forms of objects, and general effect; these approximations could not have been the result of chance, and although their mutual ages preclude the probability of scholarship, it does by no means that of rivalry; and to this feeling in Everdingen may be attributed, with some probability, the affinity observable to his works to those by Ruysdael.

He died in 1675.

Francis Decker. This painter was born at Haarlem, in 1684; and, judging from the style which characterises his works, he appears to have taken Ruysdael and Hobbema for his models. His pictures usually represent cottages of a most picturesque appearance, situate among trees on the banks of rivers; they are also distinguished by the freedom and smartness of handling, by which are detailed, with admirable precision, the bricks and decayed timber of the buildings, and the foliages of his trees, particularly that of the elder, while in blossom.

In addition to the preceding, the names of John Vander Hagen, Abraham Verboom, and Maans, may be quoted as analogous painters.

MINDERHOUT HOBBEMA.

So little impression did the works of this now highly appreciated landscape painter make, during his life, on the minds of his countrymen, that his appearance in, and departure from the world, passed unnoticed like that of an ordinary person. Hence, neither the time nor the place of his birth has been clearly ascertained.

Pilkington states as an opinion, that he was born at Antwerp, about the year 1611; another writer supposes him to have been a native of Haarlem, and fixes the period of his birth in 1629. The latter account is by far the more probable; as it is generally allowed that he was a Dutchman, and not a Fleming. The accuracy of the latter time is also, in a great measure, supported by the dates on his pictures. The same biographer supposes that he derived his knowledge of painting from Solomon Ruysdael. Van Eynden and Vander Willegen (authors of a Dutch Dictionary of Painters, published in 1816), state that Hobbema was born in the village of Coeverden,* in

* A Dutch gentleman, extensively conversant in the arts, informed the Writer that the name of the village was Middelharnis

Guelderland; and the earliest date found on his pictures is 1663; and that he was instructed in the art by Jacob Ruysdael, at Haarlem. Amidst this diversity of opinion, it seems most reasonable to give credence to the last-named writers; indeed there can be no doubt that Holland is justly entitled to enrol him among her artists. Solomon Ruysdael may have been his instructor, and Jacob Ruysdael his friend and coadjutor, which accounts for the frequent approximation of his style to that of the last-named artist. The same uncertainty prevails as to his condition in life, and conjecture alone is the source from whence opinions on this subject also have been drawn: from this we are informed, that Hobbema descended from a respectable family, and inherited a fortune sufficient to enable him to pursue the art as an amusement, and that his pictures were more frequently obtained by favour than purchase. In the former part of this statement there may be some probability, but the latter is too ridiculous to be entertained; for a Dutchman is much too wise and prudent to sacrifice his time and labour to the mere gratification of his vanity. It is therefore useless to pursue inquiry where no traces exist to guide to any certain result, and in this situation we must be contented in forming our conceptions of the man by the contemplation of his works.

The views which chiefly engaged the pencil of Hobbema, were the rustic hamlets of the least frequented parts of Guelderland, where the humble habitations of the peasantry are agreeably sheltered by clumps of trees, or placed on the verge of a forest

A winding road usually traverses his scenes, and the footways of the villagers are marked by the intersecting paths which cross the green, or divide the grove towards the several cottages. Not infrequently the watermill, with its machinery and gushing stream, contribute to the picturesque beauty of the surrounding country. Occasionally he approached the city, and represented the sluices of a canal, with the gates, quays, and adjacent buildings. At other times the ruins of a castle, a bird's-eye view of an open flat country, or the mansion of some wealthy individual, formed the subjects of his pictures. Whatever emanated from his pencil bears the true impress of nature, under her most engaging aspect; whether the rural scene presents the unripe freshness of the vernal season, or the varied foliage of mellow autumn. The several periods of the day are also given with admirable correctness, and no incident is neglected or overlooked that may contribute to the beauty of the piece. He availed himself especially of the effects of the luminary of day, and by a skilful obstruction of his rays by clouds, rare or dense, gave to the landscape the agreeable alternation of light and shade. His foregrounds are broken in the most picturesque manner, and clothed with herbage indigenous to the soil; from this part the eye is led by a succession of rural objects, receding gradually, either through the long perspective of a straggling village; or in a different direction through corn and other fields, or the recesses of a grove where the rays of the sun flicker among the boughs. The colouring in his best works is full and unctuous, exceedingly fresh and brilliant, and his handling free and masterly. Some of his

inferior pictures, however, may be censured for a predominance of brown tints, especially in the shadows (doubtless the effect of time), and sometimes a tendency to a cold gray prevails. There is also occasionally a ruggedness in the forms of the trees, as if vegetation were stunted, which, being frequently repeated, gives an ignoble appearance to nature, and shows a want of taste and selection in the artist.

Hobbema was unskilful in painting figures ; in order to obviate this deficiency, he had recourse to the assistance of contemporary artists. Adrian Vander Velde, Philip and Peter Wouwermans, Berghem, Linglebach, Stork, Helstockade, B. Gael, and Helmbreker, have each contributed their talents to enrich and enliven his pictures with figures and cattle. This circumstane serves to prove that he lived at or near Haarlem ; at the same time it shows that his works were held in considerable estimation by the best artists of his time, with whom he must have been on the most friendly terms. It is therefore surprising that his name is not found registered in the Haarlem Club of Painters of that period. It may seem inconsistent with the truth of the above statement, that his countrymen should think lightly of his performances, but such appears to be the case ; for otherwise he would have been noticed by the writers of that time. Another fact is equally extraordinary; his name does not appear in any biographical dictionary during a century after. The opinion of their indifference to his merits is farther corroborated by the insignificant prices for which his pictures sold in sales even down to the end of the eighteenth century. For instance, a capital landscape

by his hand, was sold in the collection of De Heer P. Caauw, in 1768, for 300 florins: the same picture brought, in the sale of the Muller Collection, at Amsterdam, in 1827, 13,075 florins, which, with 7½ per cent. *opgelt*, or expenses, is a little short of £1200. Thus, the works of Hobbema, like those of Cuyp, De Hooge, and Art Vander Neer, were at one period held so cheaply by their countrymen, that the speculator reaped an abundant harvest by their importation to England, and hence this country possesses by far the largest portion of their works. In reference to the pictures by the master of whom we are now treating, it may truly be said that Holland has few left to boast of, and those few are in the collections of wealthy individuals, who now know their value; for neither the Musée at Amsterdam, or the Hague, or even the Louvre, possess a single example.

It is supposed that Hobbema died about the year 1670, the latest date that the Writer has hitherto discovered on his pictures, being 1669.*

* A single exception to this occurs on a picture described in *page* 145, *No.* 88, of the artist's works, on which are inscribed the name of the painter, and date 1689; thus, if this be really by the hand of the painter (of which some doubt may be entertained, although there can be none of the originality of the work), a lapse of twenty years occurs, during which period Hobbema must either have ceased to paint, or else to date his pictures, neither of which is probable.

THE

WORKS

OF

MINDERHOUT HOBBEMA.

1. A View in Holland, representing a rural scene, in which industry has triumphed over local difficulties, and from a marshy bog created a luxuriant landscape. The picture is composed, on the left, of a long sandy road on the top of a dyke, which is skirted on one side by a hedgerow, formed of thorns, elders, and other shrubs in blossom ; and on the other, at a little distance from the front, by a cluster of lofty trees, of rich and ample foliage ; on this side, the dyke slopes off to the low grounds, which form the right of the picture. In front of these is a pond, fringed with flags and other aquatic weeds, and beyond it stands a group of pollard willows, at the side of which a footpath, nearly parallel with the dyke, leads to a cottage, partly concealed with trees, in the middle distance. The view on this side extends over meadows, intersected by hedges and trees, and terminates in the distance by sandhills. Adrian Vander Velde has given additional value to this picture by the introduction of two fine cows, of a yellow reddish colour, which are on the main road, near which is a sheep browsing ; and beyond these are two peasants in conversation with a woman who is seated. The effect is that of a bright summer's day, probably about three in the afternoon ; the light fleecy clouds which float across

the azure sky, have partially obscured the sun, and the tender shadows appear to flit across the foreground, at the extremity of which falls a burst of light from that luminary. The rest of the landscape is suffused with brilliant sunshine, either positive or reflected, and the whole face of nature beams with a lustre of the richest hue.

3 *ft.* ½ *in.* by 4 *ft.* 2½ *in.*—C.

Terms of description are insufficient to give a correct idea of the superlative beauty and excellence of this *chef d'œuvre* of Hobbema, which is said to have been painted expressly for an ancestor of the present proprietor; it is signed, and dated 1663. The author has been informed that 3000*l.* has been offered, and refused for this picture.

Exhibited in the British Gallery.

Now in the collection of the Right Hon. Edward John Littleton.

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2. A View in the Neighbourhood of a Village, representing a well-wooded country, interspersed with isolated cottages. A sedgy pool covers part of the foreground on the right, beyond which the view extends over a country intersected with hedges, to a cottage embosomed in trees, brilliantly illumined with sunshine, and thence into the distant landscape. The opposite side is composed of a low thatched house, overshadowed by trees: considerably remote from this, the eye encounters a wood, above which rises the spire of a church. The figures which animate the scene consist of two men, who are near a wood hovel in front, occupied with bundles of reeds, and a third, carrying a plank under his arm, is going towards them. This is a beautiful example of the master. Engraved by Landseer.

2 *ft.* 2 *in.* by 2 *ft.* 8 *in.*—C.

Collection of M. Danser Nyman, *Amst.* 1797. . 1000 *flo.* 90*l.*

Now in the Bridgewater Collection, Lord Francis Egerton.

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3. A View, exhibiting an undulating country, traversed on the left by a high road leading to a distant cottage, and on the opposite side are a watermill and a cottage on a river.

The picture may further be distinguished by a man and a woman passing a bridge, beyond which are a man and a woman, apparently conversing with a traveller who is seated by the roadside.

2 *ft.* 2 *in.* by 2 *ft.* 11 *in.*—C.

Collection of M. J. Tak, *Leyden*, 1781. . 550 *flo.* 49*l.*

A picture corresponding with the preceding description, is in the collection of Mad^e^. Hoffman, at Haarlem.

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4. A Landscape, representing a woody scene, interspersed with cottages.

3 *ft.* 4 *in.* by 4 *ft.*—C.

Collection of M. Capello, . . . 1767. . 604 *flo.* 54*l.*

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5. A View of the Entrance to a Wood, which sweeps across the whole extent of the scene. The introduction of several figures give animation to the picture.

1 *ft.* by 9½ *in.*—P.

Collection of M. Destouches, . . 1794. . 293 *fs.* 12*l.*

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6. A Landscape, &c.

Collection of His Excellency Baron Nagel, 1795. . . . 90 *gs.*

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7. A Landscape, with a stream of water in the centre, crossed by a long rustic bridge, over which a peasant is passing, while a second peasant is approaching it. On the same side are clusters of lofty umbrageous trees, overshadowing a cottage; another rustic dwelling is visible among the trees beyond it, and close to the front is a clump of dwarf willows, near which is a descent of stone steps to the river. On the opposite side are two peasants on a pathway leading to a wood. The distance exhibits the usual variety of cottages among trees, illumined by gleams of sunshine.

2 *ft.* 2½ *in.* by 2 *ft.* 7½ *in.*—C.

Collection of Mr. Bryan, . . . 1798. . . . . 155 *gs.*

——— George Hibbert, Esq. 1829. . . . . 525*l.*

8. A View in Holland.

Collection of Mr. Bryan, . . . 1798. . . . . 65 *gs.*

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9. A Richly-Wooded Landscape, intersected by roads, and varied with cottages and several figures.

2 *ft.* 1 *in.* by 1 *ft.* 7½ *in.*—P.

Collection of M. Van Eyl Sluyter, 1802. . 4200 *fs.* 168*l.*

This picture is compared, for excellence, with one by the same master in the possession of M. de Vos, at Amsterdam.

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10. A Landscape, with cattle and figures. The view represents a richly-wooded country, with a high road on the left, leading obliquely into the distance. Towards the opposite side is a sedgy pool, which extends into the wood, and is bounded on either side by clusters of trees, under the shade of which may be observed a man watching two cows; one of them is drinking in the stream, the other cropping the herbage: with these are a sheep, a goat, and a dog. A herdsman blowing a horn, while driving an ox attached to a cord, is on the road, at the side of which sits a woman, with a man laying his head on her lap, and a boy standing near them. At some distance off, on the same side, are two buildings, one of which appears to be a watermill. The figures in this capital picture are by Adrian Vander Velde.

3 *ft.* 3 *in.* by 4 *ft.* 1 *in.*—C.

Collection of the Countess of Holderness, 1802. . . . 280 *gs.*

Exhibited in the British Gallery in 1821 and 1832.

Now in the collection of Charles Hanbury Tracy, Esq.

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11. Peasants approaching a Ford. The view represents a country abounding with trees, several clusters of which are on the left, concealing in part some houses; on the same side, but nearer the front, is a peasant passing a rustic bridge over a brook, the stream from which has flooded a road on the right, through which a man and a woman are about to pass: beyond them may be noticed three persons near a cottage

This delightful picture is remarkable for the purity and freshness of its tones, as well as for the rich empasto of its colouring.

1 *ft.* 9 *in.* by 2 *ft.* 3 *in.*—P.

Collection of M. Geldermeester, . 1800. . 2160 *flo.* 194*l.*
Now in the collection of M. Hodgshon.

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12. Peasants passing a Ford. This rural scene exhibits a richly-wooded country, divided on the right by a high road, leading to some cottages embosomed in trees, in the middle distance. A fine clump of elms, and a pendant birch, stand at the extremity of the foreground, near a road on which is a man standing in conversation with a woman, who is seated on the trunk of a tree. On the opposite side may be remarked a man and a woman wading through a stream. The delightful alternation of sunshine and shade give enchanting variety to the vernal freshness of the vegetation, and enhance the illusion of the picture. Signed, and dated 1662.

2 *ft.* 7 *in.* by 3 *ft.* 4 *in.*—C.

Collection of Sir Geo. Yonge, Bart., 1806. . . . . 400 *gs.*
——— John Dent, Esq., . . 1827. (Emmerson) 740 *gs.*
Now in the collection of Jeremiah Harman, Esq.

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13. A Landscape, with a cottage in front, before which a woman is seated with a child in her arms.

1 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—P.

Collection of M. Geldermeester, . 1800. 280 *flo.* 25 *gs.*

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14. A Landscape, interspersed with a few cottages amongst groves of trees, and the spire of the village church rising in the distance. The distinguishing characteristics of the composition of this excellent picture, is a large cluster of fine umbrageous trees standing in the centre of the foreground, under the shade of which some travellers are reposing, and a man with a bundle under his arm, and a stick in his hand, is seen approaching. This delightfully rural scene exhibits the

agreeable aspect of a fine summer's day, and the light fleecy clouds which have partially obscured the sun, admit its brilliant rays on the left of the landscape. Few pictures possess more pre-eminently the various beauties for which the master is esteemed, than the one just described.

2 *ft.* 6 *in.* by 3 *ft.* 5 *in.*—C.

Imported by Thomas Emmerson, Esq., and sold to the present proprietor, John Lucy, Esq., Charlecote Park.

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15. A Landscape, with a man angling. The view represents a woody country, with a broad road on the left, leading to a cottage, at the half-door of which is seen a woman, and in front of it are a man and a girl: considerably nearer the spectator, is a peasant, followed by a dog. A beautiful clump of umbrageous trees stands near the centre of the picture, and on the right are discovered some undulated fields, bounded by a wood. The foreground is admirably diversified, and in part occupied by a pond, on the bank of which is seated a man, angling.

2 *ft.* 7 *in.* by 3 *ft.* 4 *in.*—P.

Collection of Mr. Gordon, ... 1808. . . . . 288 *gs.*

——— Anonymous, at Christie's, 1827; bought by Thomas Emmerson, Esq. . . . . 200 *gs.*

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16. A Gentleman on a Gray Horse, &c. The view exhibits a country diversified with corn fields, pastures, wood, and water. A limpid stream flows along a portion of the front on the farther side of which is a road, leading to a grove on the right, towards which a man on a gray horse is advancing followed by a man on foot; two other persons are at the side of the road, one of whom is seated, and a dog is drinking at the stream. On the opposite side is a second stream of water divided from the former by a dam, and skirted on one side by clusters of trees, of varied foliage: in this part may be noticed a man angling. The composition is further remarkable for a group of nine pollard willows on the right and

front, and for a log of timber lying across a brook. The brilliancy of the mid-day sun reigns throughout the scene. Signed, and dated 1663.

2 *ft.* by 2 *ft.* 9 *in.*—P.

Collection of Mrs. Gordon, . . . 1808. lot. 98 . 360 *gs.*
——— T. Emmerson, Esq. . 1829. . . . . 600 *gs.*
Now in the collection of Harry Phillips, Esq.

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17. A Landscape, representing a richly-wooded country, with a pond in front, overgrown with flags and other weeds. A clump of two trees, of rich and ample foliage, and the trunk of a decayed oak, stand on a rugged bank of the water: beyond these, the eye looks into a thick forest, through which is perceived the distant glimmering of sunshine. On the opposite side, or left of the picture, is a winding road, on which are a man and a boy, standing in conversation with a woman who is seated at its side; two other persons may be observed in the wood. A clear and beautiful sky lends an additional charm to the scene.

2 *ft.* by 2 *ft.* 8 *in.*—P.

Collection of Mrs. Gordon, . . . 1808. lot. 94 . 190 *gs.*
Now in the collection of William Wells, Esq., Redleaf.

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18. A View in Westphalia, representing a richly-wooded country, distinguished in its composition, on the left, by the ruins of a house, beyond which is a large clump of trees on a high bank, surrounded in part by a stream of water, which is crossed by a rustic bridge: a little way from this stands a cottage among trees, and on the same side is seen the spire of the adjacent hamlet rising above the trees. The opposite side is rendered picturesque by a pond, fringed with flags and other weeds. The figures which animate the scene, consist of a man angling, another crossing the bridge, and a man and a woman in conversation.

2 *ft.* by 2 *ft.* 9 *in.*—P.

Now in the collection of William Wells, Esq., Redleaf.

AN AVENUE.

MINDERHOUT HOBBEMA.

the opposite side, or left of the picture, is a winding road, on which are a man and a boy, standing in conversation with a woman who is seated at its side; two other persons may be observed in the wood. A clear and beautiful sky lends an additional charm to the scene.

2 *ft.* by 2 *ft.* 8 *in.*

Collection of Mrs. Gordon. . . . 1830.

19. A View on the Banks of a River.
Collection of Sir S. Clarke, and G. Hibbert, Esq., 1802. 100 *gs.*

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20. A Landscape, representing a beautiful sequestered scene, richly varied with wood and water.
Collection of Sir S. Clarke, and G. Hibbert, Esq., 1802. 210 *gs.*

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21. A Richly-Wooded Landscape, adorned with cottages and figures. The cheering freshness of a recent shower appears to pervade the trees and herbage, which are partially illumined by a gleam of sunshine.
Collection of Edward Coxe, Esq., ... 560 *gs*

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22. A Landscape, with cottages and figures.
Collection of N. Desenfans, Esq., . 1802. . . . . 180 *gs.*

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23. A Landscape.
Collection of Mr. Jones, ... 1812. . . . . 155 *gs.*

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24. A Landscape, with a watermill.
Collection of Mr. Jones, ... 1812. . . . . 150 *gs.*

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25. A Landscape, with a cottage.
Collection of Mr. Jones, ... 1812. . . . . 180 *gs.*

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26. A View on a River, with figures angling, and fishermen drawing their nets: through an opening at the side of a clump of trees are seen a mill and several cottages.

1 *ft.* 6 *in.* by 2 *ft.* 1½ *in.*—P.

Collection of B. West, Esq., P. R. A., 1820. . . . . 295 *gs.*

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27. Peasants conversing with a Woman on a Road. The composition of this capital picture exhibits, on the right, a large cottage, of a picturesque appearance, overshadowed by a cluster of lofty trees, of most luxuriant foliage. A pond, overgrown with flags, flows between rugged banks in the

centre of the foreground, and a high road, passing by its side, leads through a country diversified with pasture and common land, and adorned with trees and cottages; one of the latter is seen embosomed in trees, in the centre, and on the extremity of the second distance, brilliantly illumined by a passing gleam of sunshine: near this part may be observed a man and a woman walking together, and on the road toward the spectator are three men, two of whom appear to be conversing with a woman who is seated by the roadside. Both the quality and general effect displayed in the picture entitle it to be numbered among the master's most successful productions.

3 *ft.* by 4 *ft.* 6 *in.*—C.

Bought by Mr. Philip Hill, of Messrs. Woodburn, for 600 *gs.*

Collection of Willet Willet, Esq., . 1813. . . . . 490 *gs.*

Exhibited in a collection in Maddox-street, for sale by private contract, ... 1828. Price asked, 1800*l.*

Now in the collection of Edward Gray, Esq., Haringay House.

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28. A View of a Lock, with its quays and adjacent buildings, of the Haarlem sluice at Amsterdam. A canal, bounded by the walls of the sluice, extends along the front, on which are two small boats, containing one man in each. The sluice gate occupies the centre of the picture, and beyond it is a drawbridge, on the farther side of which are seen the masts of vessels. A large clump of trees is on the right, and on the opposite side are several houses, and a few small trees in front of them: in this part rises the herring-packer's tower, a lofty building, of a picturesque appearance. Among the figures may be noticed two men near a large basket on the quay, and others variously occupied on the lock. The aspect of a fine day gives lustre to the scene. An excellent production.

2 *ft.* 6½ *in.* by 3 *ft.* 2 *in.*—C.

Collection of M. Smeth Van Alpen, 1810. . 1000 *flo.* 90*l.*

——— T. G. Campbell, Esq., 1831. . . . . 213 *gs.*

——— Mr. Nieuwenhuys, . 1833. (bought in) 405 *gs.*

Now in the collection of His Excellency the Baron Verstolk Van Soelen.

29. A Peasant and a Woman, with five sheep, &c. The view represents a woody country, interspersed with cottages; a pond is on the left, overgrown with flags and other weeds; a cluster of lofty umbrageous trees is near the centre, in the shade of which two travellers are reposing; and on a road traversing the right, are a man and a woman in conversation, near whom are five sheep and a dog.

2 *ft.* 8 *in.* by 3 *ft.* 5 *in.*—C.

Collection of M. de Preuil, . . . 1809. . 2950 *fs.* 118*l.*

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30. A View of a Dutch Mansion-House, and its adjacent grounds. The building is situated at the extremity of a parterre on the left; its grounds are divided into uniform walks, adorned with statues, and bounded by dwarf hedges, a row of lofty trees, and a moat. On the opposite side is a high road, leading in a perspective line into the distant country; a gentleman on horseback, apparently in conversation with a man on foot, is on the road, and beyond these is a coach drawn by two gray horses: many other figures contribute to animate the scene; these are introduced by Hels Stockade.

3 *ft.* ½ *in.* by 3 *ft.* 10½ *in.*—C.

Collection of M. Lanjac, . . . 1808. . 3001 *fs.* 120*l.*
——— the Chevalier Erard, . 1832. . 7210 *fs.* 288*l.*

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31. A View, exhibiting a wide extent of richly-wooded country, with a watermill in the centre, and a lock adjoining, from whence flows a broad stream of water to the front ground. Some lofty trees are on the left, between which passes a rough road, where a peasant, followed by a dog, is driving three cows and two sheep: in advance of these is a gentleman in a scarlet jacket, in the act of presenting his gun at a covey of ducks which are on the opposite side of the water: these, with the figures and cattle, are by the hand of Berghem. A boat, laden with sacks, lies near the shore, beyond which is seen a red-tiled cottage, adjacent to which are woody meadows.

The pleasing scene presents the freshness and beauty of early morning, and the gleams of the sun play delightfully among the trees.

3 *ft.* 2½ *in.* by 4 *ft.* 4 *in.*—C.

Collection of —— Crawford, Esq., 1806. . . . . 200 *gs.*
———— Charles Offley, Esq., 1809. . . . . 440 *gs.*
———— M. Zachary, Esq., . 1828. (bought in) 1500 *gs.*
Now in the collection of Michael Zachary, Esq.

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32. The Fisherman. The view exhibits the usual scene of cottages, delightfully embosomed in trees, and a stream of water in the middle, extending to the left of the picture, on which side is also a high road leading to distant dwellings, through woody land and open common. A cluster of lofty trees gives beauty to a finely-broken and varied foreground, and the introduction of nine figures, among whom is a fisherman, contribute to enliven the scene.

3 *ft.* 1 *in.* by 4 *ft.* 2 *in.*—C.

This capital picture has the reputation of having been painted for the artist's reception into the Middleburg Academy.

Collection of M. Smeth Van Alpen, 1810. . 3250 *flo.* 292*l.*
———— M. Le Brun, . *Paris*, 1811. . 10,000 *fs.* 400*l.*

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33. A Landscape, with a canal passing through it. The whole of the right side is occupied by a watermill on the banks of the canal; and the left is varied with a sandy soil, illumined by the sun, and forming a fine contrast to the rich and powerful hues of the trees.

1 *ft.* 10 *in.* by 2 *ft.* 7 *in.*—P.

Collection of M. Sereville, . . . 1811. . 1805 *fs.* 72*l.*

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34. A View of a Village in Holland.

Collection of General Stibbert, . 1811. . . . . 150 *gs.*

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35. The Ferry-Boat. A view in Holland, exhibiting a flat scene, divided obliquely by a river, bounded on one side by a wood, composed of oak and other trees, the forms of which

are beautifully reflected in the lucid stream. The distance terminates with a dyke, the summit of which is covered with bushy trees, above whose heads is seen the tower of a church, and a windmill. Close to the front is a boat containing four passengers and the boatman, and at some distance off, on the opposite side, are two men angling. This is a sparkling little picture, of excellent quality. Engraved in a very spirited manner.

11 *in.* by 1 *ft.* ½ *in.*—C.

Collection of M. Le Brun, . . .	1812. .	1000 *fs.*	40*l*
——— the Duc d'Alberg, .	1817.	(Christie)	49*l.*

Now in the collection of Messrs. Woodburn, at Hendon.

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36. A Landscape, representing a richly-wooded scene, possessing extraordinary truth, and brilliancy of colour.

Collection of General Stibbert, .	1811.	50 *gs.*

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37. A Richly-Wooded Landscape, diversified with corn and other fields, and a distant village.

Said to be from the collection of M. Geldermeester.

Collection of John Parke, Esq., .	1812.	130 *gs.*

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38. A Landscape, with figures.

Collection of John Parke, Esq., .	1812.	154 *gs.*

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39. A Rural Village Scene, representing a view on a high road, on the right of which is a church, of an octagonal form, enclosed by a low wall, and partly concealed by high trees; in this part also is a little country inn, agreeably shaded by clusters of trees. A man, a woman, and a boy, apparently in chat together, are on the road in front, and beyond these are seen other figures. Painted in a broad and effective manner, with a fine empasto of colour.

1 *ft.* 9 *in.* by 2 *ft.* 2½ *in.*—P.

Collection of M. Muilman, .	*Amst.* 1813. .	2050 *flo.*	184*l.*
——— M. Lapeyrière,	*Paris*, 1817. .	7100 *fs.*	284*l.*
——— George Morant, Esq.	1832.	270 *gs.*	

40. A Landscape, divided by a river, on which is a boat full of persons. The scene is admirably adorned with clumps of trees, and several cottages are seen in the distance. Among a variety of appropriate objects, which give beauty to the foreground, are some logs of timber.

1 *ft.* $\frac{3}{4}$ *in.* by 1 *ft.* $2\frac{1}{4}$ *in.*—P.

Collection of M. Muilman, . . . 1813. . 640 *flo.* 58*l.*
——— M. Cremer, . *Rott.* 1816. . 990 *flo.* 82*l.*

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41. A Landscape, with a river flowing through it, and divided by a road leading from the front, on either side of which are clusters of trees, and some newly-cut timber. The spire of a church is seen above a clump of trees in the distance. Two travellers are on the road, approaching the front.

1 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—P.

Collection of M. Paillet, . . . 1814. . 2400 *fs.* 96*l.*

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42. A View of the Entrance to a Wood, near which are some cottages on the banks of a pond. A traveller is going towards a grove of trees in the middle; and a man and a woman are seen on the left.

1 *ft.* 8 *in.* by 2 *ft.* 9 *in.*—P.

Collection of M. Paillet, . . . 1814. . 2900 *fs.* 116*l.*

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43. A Woody Scene, with cottages and figures.

Collection of Lord Kinnaird, . . 1813. . . . . 175 *gs.*

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44. A Peasant, with Cows and Sheep. A view in Holland, with a high road in the centre, which leads into the distant landscape. A canal, with three trees on its bank, follows the line of the road on the right, and a wood, composed of oak and other trees, of rich and varied foliage, skirt it on the left. The city of Haarlem is faintly seen in the distance. The skilful hand of Adrian Vander Velde has embellished the

foreground by the introduction of a peasant, followed by a dog, driving a herd of four cows, and a flock of seven sheep along the road. A fine evening effect.

1 *ft.* 9 *in.* by 3 *ft.* 3 *in.*—P.

Collection of Hart Davies, Esq., . 1814. . . . . 68 *gs.*
For sale at Mr. Christie's, . . . 1818. . . . . 68 *gs.*
Now in the collection of Dr. Fletcher, Gloucester.

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45. A Pair. View on a River, bounded on one side by a thick wood, to which a road from the front appears to lead over some broken ground. Beyond the river is a small hamlet, indicated by the spire of a church, and a windmill. A man and a boy at the skirt of the wood, angling, are the only persons visible in the landscape.

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46. The Companion exhibits the neighbourhood of some retired village, the spire of whose church rises above the trees on the left: on the same side is a cottage, partly concealed by a clump of trees, from which a winding path leads to the foreground, over a rustic bridge, formed of the trunk of a tree, with a rude fence on one side. A man with a stick in his hand, preceded by a dog, is on the bridge, and another man is approaching it. The opposite side shows the open country, diversfied with cottages and trees, and divided by a road, on which are a man and a woman in conversation, and two others are seen beyond them. The agreeable transition of sunshine and shade lend their charms in the most attractive manner to the scenes just described; both of which are painted in the artist's most rich and unctuous manner.

$9\frac{3}{8}$ *in.* by 1 *ft.* $\frac{1}{2}$ *in.*—P.

Collection of M. Hogguer, . *Amst.* 1817; bought by Mr. Saporte. . . . . 834 *flo.* . 75*l.*
Now in the collection of the Right Hon. Sir Charles Bagot, K. B.

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47. A Woody Landscape, with figures.
Collection of Hart Davies, Esq., . 1814. . . . . 170*l.*
Now in the collection of Sir John Erskine, Bart.

48. A View in Holland, with figures.
Collection of Sir G. P. Turner, Bart., 1815. . . . . 150 *gs.*

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49. Hobbema's Cottage, situate in a woody country.
Collection, anonymous, at Mr. H. Phillips's, 1815. . 510 *gs.*

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50. A Richly-Wooded Landscape, diversified with corn and other fields. Amongst the figures that enliven the scene, is a huntsman on a road, which traverses the picture.

1 *ft.* 10 *in.* by 2 *ft.* 4¼ *in.*—C.

Collection of M. Brentano, *Amst.* 1822. 500 *flo.* 47*l.* 10*s.*

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51. A Watermill. The composition represents a familiar Dutch scene, consisting of a canal extending along the front ground, bounded by an embankment, which forms a pathway at the side of a high wall, above which is seen the upper part of a large church, and the roofs of some houses. The mill, which is built of wood on piles, occupies the left of the picture. The scene may be further identified by a man near the mill, who is casting his nets into the stream, and also by a woman standing at the foot of some steps, washing linen in the canal. Signed, and dated 1657.

1 *ft.* 2 *in.* by 1 *ft.* 8½ *in.*—P.

Collection of M. de St. Victor, *Paris*, 1822. . 2810 *fs.* 112*l.*
Now in the Bridgewater Collection, Lord Francis Egerton.

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52. A View in the Environs of a Village, agreeably diversified with cottages and trees. This excellent picture may be identified by a group of five persons, whose appearance indictates them to be either gipsies or mendicants: they are assembled in front, near a cluster of lofty trees, and among them is a woman seated, with a child at her back; she appears to be reproving a little boy, who is crying. A pond, overgrown with flags and other weeds, extends along the left and front: a hurdle fence, at the extremity of the foreground, divides it

from a road which leads to a small cottage near the centre of the middle distance, from whence the eye looks to some rustic dwellings, and a church, concealed in part by trees.

2 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—C.

Collection of G. Watson Taylor, Esq., 1823. . . . . 800 *gs.*
Same collection, . . . *Erlestoke*, 1832. . . . . 550 *gs.*
Collection of Mr. Nieuwenhuys, . 1833. (bought in.) 760 *gs.*

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53. The Companion represents a View of a Canal, with a cottage and mills on its banks. On the left of the foreground is a clump of lofty trees by the side of a broad road, on which is a large dog. A piece of timber and some low trees and bushes are on the right, beyond which is a gentleman, and still farther is a mill on a stone quay: in this part are two men conversing, and in front of the farthest mill are some people with a horse and cart. Looking to the left of the picture, two men are seen angling, and beyond them appears to be the skirts of a wood. The figures in both pictures are from the pencil of A. Storck.

These pictures have ever held a high reputation among the amateurs in art, and when exhibited in the British Gallery in 1818, were the admiration of every visitor. The pair were purchased by Mr. Buchanan, of M. Rynders, of Brussels, in 1817, for about 900*l.*, and sold to George Watson Taylor, Esq., for 1100 *gs.* In the sale of the collection of that gentleman, by Mr. Christie, in 1823, the latter picture was repurchased for the sum of 800 *gs.*, there being real biddings to that amount; and at the sale of George Watson Taylor, Esq.'s, effects at Erlestoke, in 1832, it was bought by Mr. Nieuwenhuys, for 520 *gs.*

Collection of Mr. Nieuwenhuys, . 1833. (bought in.) 960 *gs.*

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54. A Woody Landscape, with an overshot mill on the right, the machinery of which has ceased to work, and the water is running to waste into the stream, which flows along the extremity of the foreground, on the left of which is a clump of trees. A high road passes the mill, and leads to a cottage

enveloped in trees, which form a vista to the road. The front ground is skilfully broken, and varied with herbage and planks of wood. A clear and good example of the master.

1 *ft.* 2 *in.* by 1 *ft.* 1¾ *in.*—C.

Collection of Joseph Barchard, Esq. Sold privately, 1826.

——— Mr. Nieuwenhuys, . 1833. . . . . 151 *gs.*

Now in the collection of Henry Bevan, Esq.

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55. A Village Scene, representing a view up a high road, forming almost a straight line into the distance. The cottages on the right are surrounded by trees, which cast a shadow over them; and those on the left, as well as the adjacent trees, are illumined by the sun.

11 *in.* by 1 *ft.* 3 *in.*—P.

Collection of M. Lapeyrière, . . 1825. . 7000 *fs.* 280*l.*

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56. A Landscape, representing a well-wooded country, having the appearance of a forest. The foreground is intersected by a brook, on the banks of which grow two clusters of willows, and close to the front lie two logs of wood: the margin of the stream is partially fringed with bushes, and some ripe corn covers a sloping field on the right. In an opening glade near the centre of the view, are a man, a woman, and a boy, standing together, and another man is seen going towards the left. This little picture is characterised for its freshness of tone, and close approximation to nature.

1 *ft.* ½ *in.* by 1 *ft.* 4 *in.*—P.

Collection of Joseph Barchard, Esq., 1826. . . . . 198 *gs.*

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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57. A Watermill. The composition of this excellent picture offers, on the right, a large overshot watermill, and an adjoining red-tiled house, backed with clusters of trees. A stream flows along the greater part of the front, beyond which is some level ground, where a man and a boy are seen

approaching, and a woman standing at a tub, washing. The distance is terminated with clumps of trees and low hedges, enclosing meadows, over which passes a gleam of sunshine.

2 *ft.* by 2 *ft.* 9 *in.*—P.

This picture was in the collection of William Smith, Esq., M.P., and was sold to M. le Chevalier Bonnemaison; it was afterwards put up to sale at Mr. Phillips's in 1822, and bought in for 305*l.*

Collection of M. La Fontaine, . . 1824. (bought in) 480 *gs.*
Put up at auction, at Mr. G. Robins's, 1831. July 16. 182 *gs.*

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58. A Landscape, exhibiting a view strikingly resembling English scenery. A large cottage, with adjacent barns, fenced round with paling, occupies the centre. Two roads diverge from the foreground, one of them leading to the spectator's left, is skirted by lofty trees and bushes; on this road is a man in a one-horse cart approaching the front, where he is met by a man on foot, wearing a scarlet jacket. The opposite road leads in a winding direction to some distant cottages, and a cavalier, mounted on a chestnut horse, and followed by two dogs, is passing by some paling towards them. The figures and animals are by the pencil of Barent Gael. This picture is painted with a full pencil of colour, and possesses extraordinary freshness, and breadth of effect.

2 *ft.* by 2 *ft.* 10 *in.*—P.

Collection of Count Pourtales, . 1826. (Mr. Phillips) 420 *gs.*
Now in the collection of the Right Hon. Lord Wharncliffe.

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59. View of the Ruins of Brederode Castle, and the surrounding country. The remains of this once noble building occupy the summit of a hill, the declivities of which are broken and varied with bushes and shrubby trees; a stream winds round its base, dividing it from the adjacent meadows. Near a clump of lofty trees on the right of the foreground, are a sportsman with his dog and gun, and two men on the bank of the stream, angling. The distant scenery is animated with

several other figures, and the water in front, with three ducks and two geese: these are by the pencil of Wyntrank, and the figures by Lingelbach. Dated 1667.

2 *ft.* 8½ *in.* by 3 *ft.* 4½ *in.*—C.

This picture was bought with another by Delfts Vander Meer, of the family of Kopps, in 1816, by Thomas Emmerson, Esq., for 8000 *flo.*, on condition that they passed through the sale which was then made of the effects of the family, on which occasion, the former sold for 7500 *flo.*, and was bought by a Dutch gentleman; the latter, a View of Delft, for 3700 *flo.*; bought for the King of Holland.

Sold at a sale in . . . . *Amst.* 1816. . 7500 *flo.* 675*l.*
Purchased by Mr. Nieuwenhuys, . 1825. . 22,000 *fs.* 880*l.*
Now in the collection of the Right Honourable Sir Robert Peel.

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60. A Landscape, with a cascade rushing between rugged banks, and falling upon the foreground. Two light trees adorn the hill on the right, and a single figure is seen on the farther side of the stream, in the distance.

11 *in.* by 9 *in.*—P.

Collection at Amsterdam, . . . 1825. . 300 *flo.* . 27*l.*
Afterwards in the possession of R. R. Reinagle, Esq.

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61. The Watermill. This excellent production exhibits a highly picturesque scene, composed, on the left, of several cottages among trees, extending along the extremity of the second distance, and adjacent to them is a mill on the bank of a large stream, which flows on the right of the picture, through rugged banks, overgrown with bushes, flags, and other aquatic weeds, to the front ground. The milldam is abundantly fenced with piles and spars of wood, which, together with the machinery of the mill, give variety and contrast to the surrounding objects. Three ducks are on the water, and two men, one of whom is seated, the other standing, are on the bank of the dam, angling, and beyond these are a woman and a boy. The aspect is that of a fine day, while the sun is

partially obscured by light fleecy clouds, and a transient gleam of sunshine passes over the landscape.

2 *ft.* by 2 *ft.* 9 *in.*—P.

Purchased by the Writer, of M. Vaillant, of Amsterdam, in 1824 and sold to the Right Honourable Sir Robert Peel, Bart., for 500 *gs.*

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62. A Landscape, representing a richly-wooded country, with a large pond on the right of the foreground, into which a stream is rushing down a wooden spout. An old oak rises from an eminence in the centre, and near it are a decayed tree, and the stem of another. The adjacent meadows are remarkable for numerous clusters of trees, among which the sun shines with delightful effect. On the left is a pathway, with some timber lying at its side; in this part is a peasant, standing in conversation with a woman who is seated on a log, and in addition to these may be noticed two men near the pond, one of whom is angling, and the other stooping by his side. This is an example of the choicest quality, both as to brilliancy of colour and execution. Dated 1669.

2 *ft.* by 2 *ft.* 9 *in.*—P.

Imported, and sold by the Writer to Mr. Zachary, 1825, for 600 *gs.*
Now in the collection of Frederick Perkins, Esq.

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63. A Landscape, representing the familiar scene of cottages embosomed in trees, and a high road leading from the front into the distant country. A picturesque cottage occupies the left, at the corner of which stands a willow tree; and beyond, a straggling row of trees crosses the road, and connects with a lofty cluster of umbrageous trees on the right; upon the road in front are a man, a woman, and a child. The view is partially illumined by sunshine, a broad ray of which falls upon an open space in the middle, and is tenderly disseminated throughout the scene. This is an excellent picture.—*See* No. 4, *p.* 116, which corresponds in size.

3 *ft.* by 4 *ft.*—C. (*about.*)

Exhibited in the British Gallery in 1826.
Now in the collection of —— Leader, Esq., at Putney.

64. A Sportsman, with Attendant and Dogs. The view exhibits a richly-wooded country, interspersed with cottages, divided by a winding road, and rendered delightfully gay and sparkling by transient bursts of sunshine. The composition offers, on the right, a cottage, overshadowed by a cluster of nine oak and other trees; the mistress of the house stands at the door, in conversation with a man, while some geese and poultry feed in front of it. A second rural residence, of a similar description, is in the centre of the view, embosomed in trees; from hence the eye looks across a little meadow to a third; and a fourth occupies an eminence at the side, but less remote from the spectator. The figures which give interest to the scene are by Lingelbach, and consist of a gentleman on horseback, accompanied by a man on foot, and followed by six dogs; these are on the road, and are preceded by a falconer carrying a hoop of hawks. Two woodcutters are by the side of the road, two boys and a girl are amusing themselves with a little boat at a pond, and a woman with a child at her back is walking in the centre of the foreground.

2 *ft.* 10 *in.* by 3 *ft.* 11 *in.*—C.

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65. The Companion. A View on a High Road, leading over a common, with isolated cottages on each side, beautifully sheltered by trees. The nearest house is situate on the right, having a row of lofty elm and other trees at its side, which extends to a second habitation, at the half-door of which is a woman conversing with a man. From hence the eye is led to two other residences, partly concealed by trees, and at the extremity of these is a corn field. Two houses are on the left, of which the roof only of one is visible above the trees. Among the various figures introduced by Lingelbach may be noticed, on the right, a man, a woman, and a boy; the two former of whom are seated; and on the road are a lady and a gentleman approaching a traveller, who is seated on a log of wood by the side of a road: a little retired from these are two boys at a pond, amusing themselves with a little ship;

and at a considerable distance on the road are a gentleman on a brown horse, and a man on foot carrying a hoop of hawks. The variation of sunshine and shade is admirably distributed throughout the scene. Engraved by Mason.

These excellent pictures were formerly in the collection of M. M. Fezeau, at Amsterdam; and lastly belonged to Ellis Agar, Esq.

Exhibited in the British Gallery in 1834.

Now in the collection of the Marquis of Westminister.

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66. A Landscape, representing a scene of common occurrence in Holland. On the left is a dyke, the sloping side of which is varied with bushes and trees. The middle ground is occupied by a pool, fringed with rushes and other aquatic weeds, and on the right stand clusters of lofty trees, among which winds a road. The foreground is enlivened by a group of three figures, one of them, in a red jacket, leaning on a staff, is apparently conversing with his companion, who is seated with a bundle by him: two other persons, a man and a woman, are seen passing through a wood. The view terminates with clusters of light trees and bushes.

2 *ft.* 6 *in.* by 3 *ft.* 7 *in.*—C.

This simple scene is rendered highly interesting by a happy union of colour, composition, and effect; and the whole is executed with admirable firmness and precision of pencil; for these qualities alone, it may be cited as one of the artist's finest productions.

The late possessor, M. de Vos, of Amsterdam, purchased it a few years back at Haarlem for 600 *flo.*, 54*l.* It was sold in that gentleman's collection at Amsterdam, in 1833, for 11,400 *flo.* . 1026*l.*

Now in the collection of the Baron Van Brienen Vander Grootelinde.

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67. The Watermill, and a surrounding Country. This capital picture is composed, on the left, of a large stream of water, at the side of which stands a red-tiled mill, with an overshot waterwheel; on the bank in the corner may be observed two men angling; beyond them are thick clusters of trees and bushes, with cottages rising above them. A group

of lofty trees rises near the centre of the view; and on the right are several villages passing along a high road, which leads through corn fields to a village, the spire of whose church rises in the distance. This is a clear and excellent picture, distinguished for the several qualities which give beauty and interest to the master's works. Signed, and dated 1664.

3 *ft.* 1 *in.* by 4 *ft.* 3 *in.*—C.

Collection of M. Muller, . *Amst.* 1827. . 13,075 *flo.* 1200*l.*

Now in the collection of His Excellency the Baron Verstolk Van Soelen.

A picture corresponding with the above description (and probably the same), was sold in the collection of De Heer Pieter Caauw, 1768, ... 300 *flo.* 27*l.*

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68. A Richly-Wooded Landscape, traversed from the front by a high road, on each side of which is some water, overrun with rushes and other aquatic weeds. The figures, which are painted by the artist himself, consist of a man and a woman approaching along the road, a man angling in the pond, and three others in the distance.

2 *ft.* by 2 *ft.* 9 *in.*—C.

Collection of the Chevalier Erard, 1832. . 4010 *fs.* 160*l.*

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69. A Landscape, representing a picturesque and rural scene, with a watermill and a cottage standing on the farther bank of a large piece of water, which covers the left side and front of the picture, and passes through a channel to the right, over which is a bridge of boards, laid longitudinally; farther is a cluster of trees, the trunks and foliage of which form a fine contrast to the distant meadows, over which a gleam of sunshine is passing. This is an excellent picture, remarkably clear and fresh in tone, and painted with a full, free pencil.

2 *ft.* 3 *in.* by 3 *ft.*—P. (*about.*)

Collection of Madame Hoffman, Haarlem, 1827.

70. A View of a Woody Country, with a castle in the distance. The composition is formed of a large stream, extending along the foreground, traversed on the left by a bridge, from whence a winding road is continued through a forest. On the opposite side the view opens over some undulating meadow lands, and alights on the ruins of a castle, which is seen in the distance. This picture is painted in a loose, free manner.

2 *ft.* by 2 *ft.* 9 *in.*—P.

Collection of M. Vander Berg, *Amst.* 1833. . 4200 *flo.* 378*l.*

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71. A Landscape, exhibiting a highly picturesque scene, represented under the aspect of a fine summer's day. The view offers, on the right, a watermill with a red-tiled roof, and an adjoining cottage, standing among thick clusters of trees; the mill-stream flows along the front, and receives on its translucent surface the reflection of surrounding objects. The opposite side of the picture is composed of an irregular row of high trees along the front, through an opening of which is seen a meadow, and beyond it a thick wood; two men are angling in the stream in front, and a group of three peasants is in the meadow. A brilliant ray of sunshine passes across the middle ground, the luminous effects of which are diffused throughout the picture. Painted in the most esteemed manner of the master.

2 *ft.* 4 *in.* by 3 *ft.* 4½ *in.*—C.

Collection of M. Van Sasseghem, Ghent, 1827.

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72. The Charcoal Burners. The view represents a forest scene, composed on the right of a grove of trees, and a road passing through it, on which are a man and a woman approaching a stream of water, which divides the landscape, and is crossed by a rustic bridge, on which is a peasant; and considerably beyond him rise volumes of smoke, from the operation of making charcoal. On the left, the spire of a church

is seen rising above a cluster of trees; a second church, and some houses, are also visible near it. Done in lithography.

1 *ft.* 6 *in.* by 2 *ft.*—C.

Collection of Baron d'Armant, . 1825. (Mr. Stanley) 75 *gs.*

Now in the collection of Prince d'Arenberg, Brussels.

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73. A Landscape, with a high road from the front, leading to a cottage in the middle distance, where it branches off to the more remote woody country. A beautiful cluster of trees occupies the centre of the view, and a pool of water, and some enclosures, add to the picturesque effect: a few figures are on the road. The scene is enlivened by a transient gleam of sunshine, passing over the middle distance.

2 *ft.* by 2 *ft.* 8 *in.*—P. (*about.*)

Sold in the collection of J. M. Raikes, Esq., 1829; bought by Thomas Emmerson, Esq., for 222 *gs.*

Now in the collection of Count Perigaux, Paris.

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74. A Woody Landscape, with a sedgy pond in front, out of which rises, on the right, an aged oak, whose branches mingle with other trees growing on the margin of the pool. On the opposite side, or left of the picture, is a pathway, on which are a man and a boy standing, in conversation with a woman who is seated; beyond these is a tree bent down by its weight to the water, and on the skirts of the wood are seen three peasants. A good example.

2 *ft.* 3 *in.* by 2 *ft.* 11½ *in.*—C.

Collection of T. G. Campbell, Esq., 1831. (Mr. Christie) 275 *gs.*

Now in the possession of Mr. Nieuwenhuys.

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75. A Picturesque Landscape, with an overshot watermill on the right, having a red-tiled roof, and a large wheel under cover near it. A large stream of water flows in front of the mill, and extends along the foreground of the picture. A peasant, with a pole in his hand, stands on the bank, near a fallen tree, and on the opposite side of the water is a man angling. The view offers, on the left and front, a large

cottage, and a cluster of trees, through an opening in which passes a road leading in an oblique direction to the distant country. Two men are on the road, and a third is close to the paling of the house. Several cottages, nearly concealed by trees, are visible in the middle distance. The aspect of a fine summer's day adds an indescribable charm to the rural scene.

2 *ft.* 6½ *in.* by 3 *ft.* 7½ *in.*—P.

This picture was imported by Mr. Harrington, and became successively the property of Mr. Wise, Mr. Barnet, and Mr. Abrahams. In the sale of the latter person's pictures, in 1831, it was bought by Mr. Tunnecliff, of Derby, for 430 *gs.*

It has since become the property of Mr. Hindley, of Manchester, and was lately in the possession of Mr. O'Niel, at the sale of whose collection, in 1834, it was knocked down for 685 *gs.*

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76. A Landscape, representing a finely-wooded country, divided from the front by a winding road, on the right of which stands a large house, very much concealed by clumps of trees, and having a stork's nest on the roof. A traveller sits at the side of the road, and a man stands in conversation with him. On the left of the road is a little fence, or stile, on which is inscribed the name of the painter, and beyond it is a woman crossing a field: two other persons are seen in the distance. The brilliancy of a fine summer's day lends its charm to the scene.

1 *ft.* 6 *in.* by 1 *ft.* 8 *in.*—P.

Now in the collection of Dawson Turner, Esq., Yarmouth.

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77. A Landscape, composed, on the left, of a wood of stunted trees, having a pathway through it, on which is a man, with a woman and a boy. A river flows along the foreground, the margin of which is fringed with reeds and bushes. In the centre and extremity of the second ground, is a cottage embosomed in trees, approached by a road which skirts in part the river, and branches out to the distant country. Two houses, concealed in part by trees, are on the

right. Upon the road on this side are a man and a woman walking together, and beyond them are two other persons. The genial influence of sunshine pervades the scene.

Described from a drawing.

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78. Peasants in a Waggon, returning from a merry meeting. A view on a high road, leading through a well-wooded country, interspersed with cottages, one of which stands on the left and front, partly concealed, and overshadowed by trees. The opposite side also is occupied by clusters of lofty trees, of luxuriant foliage, above the tops of which rises the steeple of a church. Some cottages are in the centre of the middle distance, from one of which several people are coming in haste, apparently with the intention of overtaking a waggon drawn by two horses, and filled with merry villagers, whose approach is hailed with cheers by two men standing at the side of the road. The figures are by the pencil of Lingelbach. The landscape is agreeably diversified with sunshine and shade, and presents the aspect of a fine summer's day.

2 *ft.* 11 *in.* by 3 *ft.* 5½ *in.*—C.

This capital picture was imported by Mr. Philip Hill, from whom it passed into the collection of Lord Radstock, and is now in the possession of Abraham Robarts, Esq.

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79. A Landscape, representing the artist's favourite scene, varying only in its details from others so frequently described. A winding road on the right, leads through a country composed of corn and other fields, interspersed with clusters of trees and cottages. A peasant is seated at the side of the road, and another appears to be approaching. Two cows and three sheep are feeding on a verdant bank, and a fourth sheep has descended to slake its thirst in a pool; beyond which the eye looks through a vista to the distant country.

3 *ft.* by 3 *ft.* 9 *in.*—C.

Now in the collection of the Earl of Egremont.

80. A Traveller baiting at an Inn, and Horsemen arriving. This capital picture represents a richly-wooded country, divided in the centre by a high road, on the left of which are clusters of lofty umbrageous trees, of fresh and luxuriant foliage. A cottage, partly concealed by a thick grove, is on the right of the picture, and on the opposite side, a little retired from the road, is an inn, of a picturesque appearance, at which a traveller is baiting his steed; a woman at the same time is getting the beast some water from a well. Two gentlemen, one of whom rides a dun-colour horse, the other a gray one, are approaching, and in advance of them are a man and a child, who are turning from the road towards a woman sitting at its side: two other persons are seen near a turning at the extremity of the road. The delightful variations of sunshine and shade are sweetly blended throughout the scene. The figures appear to be by the hand of Barent Gael. Painted in a remarkably firm and masterly manner.

3 *ft.* 5 *in.* by 4 *ft.* 2 *in.*—C.

Collection of Mr. Hill, ... 1811. . . . . 400 *gs.*

——— G. Cholmondeley, Esq., 1831; bt. by Mr. Peacock, 505 *gs.*

A picture slightly corresponding in description with the preceding, was sold by Mr. Christie, in 1818, ... 155 *gs.*

And a ditto in the collection of W. Porter, Esq., 1826. 445 *gs.*

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81. A Landscape, divided by a road, on the right of which are some lofty trees, and a hedgerow. On the opposite side is a piece of water, beyond which is seen a cottage among trees. A man and a woman are on the road, the latter of whom carries a bundle on her head.

1 *ft.* 4 *in.* by 1 *ft.* 8 *in.*—P. (*about.*)

Collection of W. Lushington, Esq., 1831. . . . . 66 *gs.*

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82. A Hunting Party, and Attendants. The view represents a hamlet, situate in a woody country, and approached by a high road from the front ground. A grove of considerable extent stretches along the right of the picture, and a large cottage stands on the foreground of the same side. This

delightful scene is animated with a number of figures by the pencil of Lingelbach, the chief of which consist of a lady on a gray horse, accompanied by a gentleman on a bay one, with an attendant on foot, and five dogs; these are passing a pool which overflows the road. A little retired from them is a second attendant, carrying a hoop of hawks, and followed by two dogs: beyond these are three boys playing on a green, and still farther is a poor woman and children asking charity at a cottage door. The general aspect is that of a fine summer's day, with a few light fleecy clouds floating over the hemisphere, and bursts of sunshine gleaming over the landscape, and flickering among the trees in the wood. Signed, and dated 1667. This beautiful production may justly be classed among the very finest of the artist's works.

2 *ft.* 7½ *in.* by 3 *ft.* 6 *in.*—C.

Now in the collection of the Hon. Henry Windsor.

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83. View of an Undershot Watermill, and the surrounding country. The mill, with adjacent cottages, are situate on the right, and the wheel of the engine is placed close to the side of a red-tiled house, having a large trough and three shoots for the water, which forms a pond on the front ground. The opposite side of the picture is composed of clusters of trees, beyond which is a meadow with a quantity of timber lying in it; other fields, intersected by hedges, are seen more distant. The figures, which are by the hand of Hobbema, consist of a woman, dressed in a dark jacket and red skirt, standing on a path conversing with a man and a boy, and at the extremity of the wood are two more persons. On the opposite side are a man with a pole close to the paling of a cottage, and a man on the bank of the water, angling.

2 *ft.* 5½ *in.* by 3 *ft.* 6½ *in.*—P.

Collection at Christie and Manson's, 1833. (bought in) 460 *gs.*

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84. The Companion also represents a woody scene, with a watermill, built of wood and plaster, and having a boarded roof: a large square trough is in front of the gable end of the

building, and the stream from the mill flows over the greater part of the foreground. A fine clump of trees rises from a hillock in the centre, on the farther side of which is a path, leading diagonally towards the mill. A cottage, nearly concealed by trees, is close to the left side, between which and the mill, is a winding road leading to a distant church: a man and two children are on the road. The usual effect of bursts of sunshine is skilfully introduced in both pictures, and were it not that the brown grounds have so unusually protruded, they would be reckoned among the artist's good productions.

Collection at Christie and Manson's, 1833. (bought in) 270 *gs.*

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85. A Landscape, exhibiting an agreeably-wooded country, composed, in the centre, of a clump of three large trees, whose spreading boughs mingle with other trees growing from a bank on the left; in this part are a man and a woman approaching the front: a road over the bank leads to a gate, and a path, the latter branching off in a different direction, conducts the eye to a cottage, at the half-door of which is a woman in conversation with another who stands in front of it. The view on the opposite side extends over pasture lands, enclosed by hedges. Engraved in an oval form, by John Brown.

1 *ft.* 11½ *in.* by 2 *ft.* 8½ *in.*—P.

Now in the collection of Dr. Fletcher, Gloucester.

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86. A Gentleman on a Gray Horse, &c. A view of the woody country, interspersed with houses, forming apparently a straggling village. A large clump of trees is on the right, and beyond it is a cottage, in front of which are a man and a boy, and still more remote are other cottages, some of which are partly concealed by trees. On the foreground of a road which intersects the whole scene, are two men and a woman; one of the former, wearing a red jacket, is seated, and the other carries a piece of timber: besides these, and near the centre, is a gentleman on a gray horse, followed by a dog,

and preceded by a man on foot, and near the latter is a traveller sitting on a log. The right of the picture is thickly wooded, and the sun sparkles among the trees.

2 *ft.* 4 *in.* by 3 *ft.* 7 *in.*—P.

Now in the collection of William Blathwayte, Esq., near Bristol.

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87. The Watermills. A landscape, with a winding road leading from the front into the distant country, from whence branch two other roads, each of which leads to a watermill in the second distance; that on the right has a large piece of water which flows to the front ground, with a boat on it; the other is on the bank of a small stream. A man stands at the half-door of the house adjacent to the mill on the right, towards which another man, carrying a load at his back, is going. Two large trees rise in the centre, and some logs of wood lie on the left, upon one of which a boy is seated, looking at a man approaching him on the road. Engraved by Vinkeles.

3 *ft.* 3 *in.* by 4 *ft.* 3 *in.*—C.

A picture corresponding in description with the preceding, and probably the same, was sold in the collection of M. Goll Van Frankenstein, ... *Amst.* 1833. . 1930 *fs.* 128*l.*

Now in the collection of M. Steingracht.

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88. View of Middelharnis, said to be the birthplace of the artist. This surprising work of art exhibits a flat country, divided by a broad road, which extends in a straight line to the middle distance, and thence, winding to the left, leads to the above-named village, whose church and adjoining houses rise conspicuous at the extremity of the plane, and to the right of these, but more remote, are perceptible the masts of vessels. Rows of tall spindle trees skirt the road on either side, and on the left is a plantation, in which a gardener is occupied pruning the young trees: this is surrounded by a deep ditch, at the extremity of which stands a clump of pollard willows, and on a byroad near it, are a man and a woman in conversation. The scenery on the opposite side presents, near the front, various clumps of brushwood and

the skirt of a forest, and the middle ground is here laid out as a nursery for young trees. In addition to the figures already noticed may be mentioned, a sportsman with a gun, who is at some distance off on the road, followed by a dog.

3 *ft.* 5 *in.* by 4 *ft.* 8 *in.*—C.

The singular scene just described, would present in nature so little to interest, that thousands would pass it with indifference ; or, if noticed at all, would be considered inapplicable to the purposes of the pencil ; yet such is the magical power of genius, that this unpropitious site is rendered, by a skilful combination of the aerial and lineal perspective, purity and freshness of tints, together with a delicious blending of floating shadows with bursts of sunshine, a picture of transcendent beauty and attraction. Signed, and dated 1689. Of the originality of this date some doubt may be entertained. *See note, page* 113.

It was sold privately at Dort, in 1815, for 1000 *flo.*, 90*l.*, and was afterwards purchased by M. M. Vander Pots, of Rotterdam, for 1600 *flo.*, or 154*l.* ; from that gentleman it was bought, in 1824, with many other good pictures, by Mr. Galli, and taken to Edinburgh, where it was put up at auction in 1828, and sold for 195 *gs.* ; it was lastly brought to London, where it was much improved by cleaning, and sold by a Mr. Ewing for 800*l.*

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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89. The Sportsman. A landscape, with a lofty cluster of trees in the centre, by the side of which passes a road leading to some cottages, extending along the right, partly hidden by trees ; a hedgerow on the left, followingt he bend of the road, divides it from a field. A sportsman with a gun on his shoulder, accompanied by a man and a dog, are on the road, and another person is seen at the end of it, turning towards the right. Engraved in aqua-tinta by Pristel.

3 *ft.* 3 *in.* by 4 *ft.* 3 *in.*

Now in the collection of M. Six Van Hillegom.

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90. The Market Day. A landscape, with two roads in front, leading to the right and left, on which are five persons, four of whom carry baskets. A waggon drawn by two

horses, with seven people in it, is approaching, and two men, one of whom is seated, are by the roadside. Some lofty trees rise from a hedgerow which skirts both roads, beyond which are seen several cottages amongst trees. Engraved by Vinkels.

1 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—P. (*about.*)

Collection of Mr. O'Niel, . . . 1832.

Now in the possession of Thomas Emmerson, Esq.

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91. View of a Hamlet, delightfully situated among trees. The composition offers, on the right, a cottage in an enclosed garden, partly concealed and overshadowed by trees, one of which bends over a road which leads from the front to the distant homestead. The whole of the foreground exhibits an open common, of a broken surface, and having a pond overgown with flags and bushes, and the stump of a tree and some logs of timber on its banks. A cottage, partly concealed by trees, is in the centre of the second ground, and more towards the left is a rich cluster of elms, forming a vista, through which are seen some rustic habitations. The figures which animate the scene consist of three men and a woman on a road; one of the former, with a stick in his hand, is approching, and the two others are in conversation with the woman, who is seated. A man and a woman are crossing the common together, and several other villagers are seen at remote distances. Brilliant bursts of sunshine give variety to the landscape. Engraved by Vivares, in 1779.

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92. A Landscape, offering an extensive and highly picturesque scene. The principal objects which meet the eye are a cottage and a watermill, placed near the centre of the second distance, the stream from which flows along the front ground, where a woman, dressed in a blue skirt, is in the water, dragging forward an ox, while a man behind is beating the animal on: these are by the hand of Adrian Vander Velde. A cluster of lofty umbrageous trees, and a pollard

willow, rise from a bank beyond them, and from thence appears a winding path leading over a common to a cottage, partly concealed by trees: a second habitation is visible on the farther side of a green. The rest of the composition contributes to the general beauty of the picture, which is farther heightened by the lustre of a fine bright day, with light fleecy clouds floating slowly over the azure sky. Signed, and dated 1667.

3 *ft.* 3 *in.* by 4 *ft.* 9 *in.*—C.

This excellent picture was engraved by R. Earlom, when it was in the possession of Lord Trevor.

Collection of Lady Hampden, . . 1834. (Christie.) 995 *gs.*; bought by Mr. Woodin.

Now in the collection of John Walter, Esq., M.P.

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93. A Woody Scene, composed of two large clusters of trees, which extend over a considerable portion of the second ground, leaving a vista between them, in the middle, through which is seen some water and the distant country. A man and a boy are descending a hill on the right, and beyond the lofty trees, on the same side, rise two spires of a church. A building with a spiral top is seen in the distance, on the left.

1 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—P. (*about.*)

Collection of M. La Fontaine, . 1828. . . . . 200 *gs.*

Offered for sale by Mr. Christie, . 1828. (bought in.) 325 *gs.*

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94. The Ferry-Boat. A landscape, with a river at the extremity of the foreground, which traverses the whole extent of the picture, and is bounded on the left by a wood, at the side of which are a man and a woman approaching the water, where a boat lies moored. Two men, one of whom is seated, are on this side of the stream, waiting to be ferried over, and four other persons are in a boat on the right, beyond which the river widens, and the view extends over the distant country.

1 *ft.* 11 *in.* by 2 *ft.* 5 *in.*—P. (*about.*)

In a sale of Lord Weymouth's, . 1828. . . . . 450 *gs.*

95. Companion. A woman at the door of a cottage conversing with a man and a woman. A landscape, composed of two rows of lofty umbrageous trees, which stretch over a great portion of the right, forming a kind of vista, with a marshy pool in the interval. A cottage stands close to the side, at the half-door of which is a woman in conversation with a man and a woman, who stand in front of it. Two other persons are seen under the trees, and upon a road on the left of the picture is a man with a stick on his shoulder, approaching; beyond which are corn fields and cottages.

Collection of Lord Weymouth, . . 1828. (bought in) 450 *gs.*

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96. A Landscape, with a river traversing the whole of the front, on which is a boat with a single person in it: the stream is bounded by a bank with a pathway along it, and skirted by a wood, through an opening of which are seen some buildings. A man, two women, and a child, are on the road. A pleasing example of the master.

1 *ft.* 1 *in.* by 1 *ft.* 5½ *in.*—P. (*about.*)

Exhibited in the British Gallery in 1828.

Now in the collection of the late Lord Dover.

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97. A Village Scene. This view offers, on the right, a mill with an overshot wheel, the stream from which flows along two-thirds of the front; on the farther side of the water is a high road which traverses the landscape, and winds on the right into the distant country; a few cottages are situated on each side of it. The left exhibits a broken soil, clothed with lofty trees and bushes, amongst which buildings are seen. The figures which enliven the scene consist of a man, a woman, and a child, with a burthened horse, on the road; and a man with a packet is going towards the building on the left. Gleams of transient sunshine illumine the scene. Described from a copy.

2 *ft.* 6 *in.* by 3 *ft.* 6 *in.*—C. (*about.*)

98. A Picturesque Rural Scene, abounding in trees, and enlivened by the rustic dwellings of peasantry. The composition offers, in the centre, a cottage approached by a winding road from the front. Two men are on the road, one of whom is seated, and a third person is near the door of the house, at which a woman is standing. Two old leafless trees, and a pile of bundles of reeds, are on one side of the road, and five lofty umbrageous trees are on the other, between the trunks of which are seen two cottages.

1 *ft.* 9 *in.* by 2 *ft.* 3 *in.*—P.

Now in the collection of Philip Henry Hope, Esq.

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99. A Landscape, with a cottage standing near the centre of the view, in the second distance, backed by a large grove of trees, which occupies the greater portion of the picture; a cluster of lofty elms adorns the left and front. The figures which animate the scene consist of a man and a woman, who are seen descending a road on the right, which traverses the foreground, and intersects another road leading into the distance: on the same road is a man on a gray horse, going towards the cottage, at the door of which are seated a man and a woman. Signed, and dated 1663 or 7.

3 *ft.* 4 *in.* by 4 *ft.* 3 *in.*—C.

Now in the possession of Thomas Emmerson, Esq.

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100. A Richly-Wooded Landscape. The view offers the usual scene which this master chiefly represented. A cluster of trees occupies the right of the picture, and a high road from the front winds through the country. A cottage embosomed in trees stands on the left. The foreground is admirably diversified with picturesque objects, and the few figures which enliven the landscape are by his own hand. Signed, and dated 1663.

3 *ft.* 2 *in.* by 4 *ft.*—C. (*about.*)

Now in the possession of Charles Cobbe, Esq., Dublin.

101. Peasants in Conversation on a High Road. A landscape, with a clump of trees upon a rugged bank in the middle, and a winding road by their side, leading to a cottage standing among a cluster of trees; at the half-door of which is a woman: a second cottage is seen on the same line, close to the right, and a wood hovel, with some timber lying near it, is on the left. The figures consist of a man and a boy in chat with a man sitting on the trunk of a tree by the roadside: beyond these is a man accompanied by a dog, and a little farther are a man and a woman approaching. This picture is signed, and dated 1665.

2 *ft.* ½ *in.* by 3 *ft.* 3 *in.*—C.

Collection of George Vivian, Esq., 1833. (Christie) 380 *gs.*

Now in the collection of Charles Heusch, Esq.

The preceding is perhaps the picture which was sold in the collection of Sir George Yonge, Bart., in 1806, for 400 *gs.*

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102. A Watermill, &c. A landscape, with a large cottage on the right, and a watermill adjoining it, at the side of which is a dam or sluice, and a rustic bridge over it. A stream of water covers the opposite side of the picture, and flows round a hill, on which are some cottages and trees, and is traversed by a rude bridge, over which a peasant is passing. The spire of the village church rises amidst trees in the distance. The scene is enlivened by a few ducks on the water, and a man on its bank angling.

2 *ft.* 2½ *in.* by 2 *ft.* 7 *in.*—C.

Exhibited in the British Gallery in 1821.

Now in the collection of the Marquis of Bute, at Luton.

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103. A View of a Hamlet, situate in a well-wooded country. The centre of the picture is occupied by a cluster of lofty umbrageous trees, beyond which, the ground rises to a broad hill bounded by a thick wood. On the right is a high road, which leads to the distant country, and near the front stands a large barn with a wooden fence in front of it, beyond which

are three cottages. Among the figures, which are introduced by the pencil of Abraham Storck, is a gentleman on horseback, seen with his back to the spectator, followed by a man on foot, and two dogs; and beyond him is a woman approaching. On the opposite side of the picture are two cottages among trees, and upon a road at the side of the hill, are a man with a pack at his back leading a cow, and accompanied by a girl; these are preceded by another man, who is teasing a dog. Another group of figures is seen near the summit of the hill, and many more are in different parts of the scene. This capital picture possesses in the highest degree the various beauties for which this distinguished master's works are esteemed.

3 *ft.* 2 *in.* by 4 *ft.* 3 *in.*—C.

Now in the collection of the Marquis of Bute, at Luton.

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104. A View on a Canal in Winter. The dreary scene presents, on the left, a large and low cottage, the thatch of which extends over the water, forming a covering to a boat. In front of the house are four leafless trees, and a boat lying near a gate. On the opposite side are a boat with a mast and yards, and a cottage backed by trees; some logs of wood lie on the ice in front; three men, a boy, and a woman, are on the ice; one of the former is playing at ball, and a girl stands on a platform at the side of the river, which is crossed in the second distance by a bridge: beyond these are seen a cottage, and the low country of Holland. A cloudy sky, surcharged with snow, contributes to the general effect of the cold and solitary season.

1 *ft.* 7 *in.* by 2 *ft.* 3 *in.*—C.

Now in the collection of the Marquis of Bute, at Wroxton.

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105. A Landscape, with a tiled cottage and a watermill on the left, the machinery and timber-work of which extend to the middle of the foreground, and a shoot of water rushes into the stream, which flows along the whole of the front, and

is bounded on the right by a rugged bank, surmounted by a cluster of trees, of rich luxuriant foliage. On this side of it are seen a man with a stick on his shoulder, and beyond him a man and a woman approaching; these are on a road which winds through a country diversified with corn and other fields. The rural scene is delightfully illumined by sudden bursts of sunshine, gleaming across the middle distance.

Described from a drawing.

This excellent picture was in the possession of John Ellis, Esq., in 1755.

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106. A Woody Scene, with Cottages. The view offers, on the left, a sedgy pond, beyond which stands a cottage, partly concealed by trees, and approached by chalky paths. On the right are clumps of lofty trees, whose ample boughs overshadow a barn: towards the front are two peasants, one of them, dressed in a red coat, is seated on the ground, and in the middle distance are a man and a woman walking together. The warmth of a fine summer's day gives lustre and brilliancy to every object, and completes the charm of this excellent and delightful picture.

1 *ft.* 11½ *in.* by 2 *ft.* 9½ *in.*—P.

Bought in Germany by Mr. Burton, a dealer, in 1831. Price asked 400 *gs.* Since sold to Mr. Herris, a dealer at Brussels, and now in the collection of M. Reviel, at Paris.

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107. A Hawking Party. The subject is introduced on a high road, which passes through a forest, composed of oak and other trees, remarkable for their verdure, and abundance of foliage. A cottage embosomed in lofty trees stands on the spectator's left, at the half-door of which is a woman relieving a beggar, who has a child at her back and a little boy at her side. Close to a path which leads to the cottage are a lady and a gentleman walking together, and upon the road on their left is a huntsman carrying a hoop of hawks, followed by two dogs. Beyond these is seen approaching a gentleman on a

gray horse, behind whom is a coach and pair, which is followed by two domestics. The remaining person to be noticed in the picture is a peasant, who is occupied behind a woodshed standing on some waste ground in the left. The aspect is that of fine weather, although uncertain in its continuation, as masses of rolling clouds float majestically above the trees.

3 *ft.* 1 *in.* by 4 *ft.* 3 *in.*—C.

This capital production is remarkable for the firmness and precision of the execution, and for the rich empasto of colour with which every part is painted; the foreground, in particular, is admirably broken, and varied with herbage and other incidental objects; if the gradations were more carefully preserved, and the light carried more freely among the trees, it might be placed among the artist's best works. The figures are by the pencil of Lingelbach.

Collection of the late Duke de Berri; exposed for private sale at Messrs. Christie and Manson's rooms in 1834. Price 1400*l.*; unsold.

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108. The Anglers. The view exhibits a finely-wooded country, with a river winding through it, and flowing along the front ground, the bank of which, in front, is strengthened with wickers, and fringed with bushes, flags, and other weeds; some timber also lies on its bank. A boat containing three persons is on the water, and two men stand on the bank, fishing: in addition to these, may be observed a man and a boy at some distance off, passing near a grove of trees. This is an excellent production of the master.

1 *ft.* 9 *in.* by 2 *ft.* 3 *in.*—P.

Formerly in the collection of William D. Acraman, Esq., from whom it passed, through the hands of Mr. J. Woodin and Mr. Emmerson to Mr. O'Niel.

Now in the collection of Edward Lloyd, Esq., Manchester.

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109. A View in the Neighbourhood of a Dutch Village, composed, on the left, of a line of oak trees on some rising ground, on the farther side of which is a low cottage; and still more retired are two other cottages, partly concealed by

rising ground and trees. The right of the picture shows an open view, with a road winding round a field of wheat in sheaf. A man and a woman are on the road, approaching, and a group of three persons is on the opposite side.

$10\frac{3}{4}$ *in.* by 1 *ft.* $2\frac{3}{4}$ *in.*—P.

Now in the collection of Charles Bredel, Esq.

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110. The Ford. A woody landscape, of a white clayey soil, bounded on the right by a grove of trees, and on the opposite side the eye looks over a flat country, diversified with arable and pasture lands. On the foreground is a man with a laden ass, a cow, a sheep, and a dog, passing through a shallow stream of water; near them are a woman seated, and a man standing by her. This is a slightly painted picture.

2 *ft.* 2 *in.* by 3 *ft.*—P.

Now in the Belvidere Palace, at Vienna. Worth 150*l.*

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111. A View of a Cottage, with an adjoining barn standing on the bank of a canal, which extends along the front ground. A single elm, of luxuriant foliage, is on the farther bank of the stream, and beyond it is a clump of bushy trees. The only persons visible are a man and a woman, who are near the house. This is a pleasing little picture by the master.

1 *ft.* $\frac{1}{2}$ *in.* by 1 *ft.* 5 *in.*—P.

Collection of M. Goll de Frankenstein, 1833. . 1325 *flo.* 120*l.*
Now in the collection of M. M. E. Vander Hoop, Amsterdam.

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112. Companion. A landscape, in which the principal object which meets the eye is the ruin of a barn standing on a sandy hill, and partly encompassed by trees. On the left is a rugged road, leading to a cottage embosomed in trees, from which a man and a woman are coming. A stream flows along the opposite side, and the spire of a church is visible in the distance.

Collection of M. Goll de Frankenstein, 1834. . 705 *flo.* 63*l.*
Purchased of Joseph Woodin, Esq.

113. A Woody Landscape, with a Watermill. The view exhibits, on the right, a winding road passing over a broken hill to a low cottage, situate among clusters of trees. On the opposite side is an undershot watermill, the stream from which flows to the front ground. Several cottages are visible among the trees in the distance. The figures which animate the scene are also by the hand of Hobbema, and consist of a man on the road, and a woman seated at its side. This is an excellent production.

1 *ft.* 9½ *in.* by 2 *ft.* 3 *in.*—P.

Now in the collection of His Majesty.

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114. A View in the Vicinity of a Dutch Hamlet, rendered picturesque by a skilful distribution of clusters of trees, and a few isolated cottages. Upon a high road in front is a lady on a gray horse, accompanied by a gentleman on a brown one, and followed by a man on foot: their approach is anticipated by a beggar, who stands ready to ask alms; a woman is seated on the ground behind him. There are also two men, followed by a dog, among a quantity of timber which lies scattered on the foreground. The usual effect of sun and shade, so admirably blended in all his best works, lend their aid, both in this and the preceding picture, to complete the charm of the scenes.

2 *ft.* ¾ *in.* by 2 *ft.* 9½ *in.*—P.

Now in the collection of His Majesty.

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115. Cottages in a Woody Landscape. The view offers on the right clusters of lofty trees, which conceal in part and overshadow a rustic house, at the half-door of which stands a man; some logs of timber lie in front, and also at the foot of the trees. On the opposite side is a high road, leading in a direct line by a cottage, situate in the middle distance, and thence passing under a vista of trees, is again seen winding over a hill in the distance. On the same side, and in front, is a hurdle fence in a hedge, and a clump of bushy trees rising

out of it. The figures which enliven the scene, consist of a man and a woman walking together on the road, and a man near the second cottage. A passing gleam of sunshine gives an agreeable variety to the scene.

2 *ft.* by 2 *ft.* 9 *in.*—P.

This picture was purchased in Holland, for the present proprietor, about the year 1817, for the sum of 400*l.*

Now in the collection of the Right Hon. Alexander Baring.

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116. A View of Het Huis Kostuerloren, on the Amstel. The building is distinguished by a lofty square tower, and situate near the centre of the view, enclosed by a wall, and having a broad moat flowing round its base. Two lofty oaks rise from an adjacent bank, beyond which the eye looks to a drawbridge and a field, the latter of which is bounded by a hedge and a gate, enclosing a small cottage. The scene is animated by a man and a boy, who are close to the front, and four other persons are seen within the wall which surrounds the tower.—*See* Ruysdael's works, *No.* 256, *p.* 80.

1 *ft.* 11 *in.* by 2 *ft.* 5 *in.*—P.

Now in the collection of Frederick Perkins, Esq.

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117. A View of a Watermill and adjoining Cottages, situate in a well-wooded country. The composition of this admirable picture presents, on the right, a thick cluster of trees, the ample foliage of which partly conceals the cottages, and overshadows the mill; the latter is placed near the centre of the view, with its gable and wheel towards the spectator, and a plank lies over some timber-work from an adjacent bank. The mill-stream, which extends over the greater part of the foreground, is beautifully fringed with bulrushes and other aquatic weeds, and two pollard willows rise from its bank. The figures which animate the scene are also by Hobbema, and consist of a man angling, another looking on, and a third is crossing a slight rustic bridge: beyond these are seen two cottages among trees. Light fleecy clouds float

over the azure sky, and aid the effect by alternate shade and sunshine. Painted with a rich empasto of colour, accompanied by admirable firmness of hand.

2 *ft.* by 2 *ft.* 9½ *in.*—P.

Now in the collection at Hamilton Palace.

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118. The Artist drawing from Nature. A woody scene, with a pond on the left, which extends over a large portion of the foreground. A cluster of trees, of light and beautiful foliage, is in the centre, beyond which is a thick wood, with a vista through it. On the right, the view opens over fields to a distant village, indicated by a church and a windmill. The figures which animate the landscape, consist of a man and a woman on the bank of the water; the artist has also represented himself seated on a bank, with a paper in his hand, and a man with a bundle under his arm is going towards the wood. The appearance of a fine clear sky, and the beams of the sun flickering among the trees, completes the charm of this pleasing picture.

2 *ft.* by 2 *ft.* 9 *in.*—P.

Now in the Musée at Berlin. Worth 450*l.*

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119. A Watermill and a Boat, &c. The composition of this picture consists of two old trees growing on a hillock in the centre, a winding road on the left leading to a house, and a mill in the middle of the second distance; the water of the mill covers a great portion of the right: the trunk of a decayed tree stands in the centre of the stream, and a boat is near a little wooden erection on the right. On the opposite side lie some logs of wood; beyond which is a neat building, backed by trees, and having a fence in front of it.

The above description is taken from a water-colour drawing, after a picture by Hobbema.

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120. A Traveller sitting on the Trunk of a Tree. A landscape, showing an open country, having a road from the centre over a hill to a cottage on the right, only part of which

is seen, with a fence round it, and two trees within the enclosure where some linen hangs to dry. The view on this side is bounded by a wood, in which may be discerned a house. On the opposite side is a man sitting on some timber, and beyond him is a fine clump of trees, near a cottage.

Described from a drawing after a picture by Hobbema.

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121. A Landscape, exhibiting a richly-wooded scene, with a large tiled cottage on the left, and an overshot watermill attached to a low building at its side, the stream from which flows in rippling eddies along the whole of the foreground. Two trees are in front of the cottage, and clusters of trees extend along the whole of the scene beyond it. This picture is also distinguished by a man standing on the bank of the stream, repairing a cask. The most agreeable variation of sunshine and shade are diffused throughout the scene, superadded to which, both the colouring and execution are of the most attractive description.

2 *ft.* 3 *in.* by 3 *ft.*—P. (*about.*)

Sold privately at Amsterdam, . . 1834. . 6500 *flo.* 524*l.*

Now in the collection of M. Rombouts, at Dort.

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122. Cottages and Corn Fields. The view offers a woody scene, traversed by a road which leads to a cottage, situate on the left of the middle distance, and partly hidden by trees: a man, a woman, and a child, are in a group near it, and another person is approaching on a bypath. A second cottage is seen through some trees on the right, beyond which is a corn field. Some bushes, wild plants, and a fallen tree on the bank of a pond, give variety to the foreground. This pleasing example of the master is painted with a full pencil of colour, and possesses the usual attractions peculiar to the master's works.

1 *ft.* 1½ *in.* by 1 *ft.* 6½ *in.*—P.

Now in the collection of the Earl of Radnor.

123. A Lady and a Gentleman listening to some itinerant Musicians. The view is composed, on the left of the picture, of a large stream of water, at the extremity of which are a mill and adjacent cottages with red tiling. The opposite side exhibits a broken and picturesque foreground, divided from the water by bushes, and a rude fence of wicker-work: from hence the eye looks to a rich cluster of trees and bushes, among which the light plays with admirable effect. On an oblique road in front of these are a lady and a gentleman, who appear to be attracted by the rustic music which three men are playing on the fiddle and pipe while sitting on a log at the side of the road. The agreeable variety of sunshine and shade are admirably distributed throughout the scene.

2 *ft.* by 2 *ft.* 8½ *in.*—P.

Now in the Dulwich Gallery. Worth 500*l.*

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124. A Gentleman on Horseback, &c. A landscape, representing a well-wooded country, under the appearance of a fine day, and with the effect of a burst of sunshine breaking over a fine oak tree, on the right of which is a road where a gentleman, wearing a red cloak, and mounted on a white horse, is seen approaching, preceded by a dog: to the left is a second road, winding through a wood, and terminating in the distance. Two travellers on horseback are also seen at some distance off. The figures are ascribed to Adrian Van Ostade. Signed, and dated 1668.

1 *ft.* 11 *in.* by 2 *ft.* 4 *in.*—C.

This description was sent the Author from a subscriber in Ireland, and he cannot, therefore, vouch for the originality of the picture. Bought in an auction in Ireland, 1833, 195*l.*

Now in the collection of William Dent Farrer, Esq.

DRAWINGS.

The memoranda of studies from nature in water-colours which some artists produced in such abundance, are so rare by the hand of Hobbema, as to render it doubtful with some sceptics whether he left any examples of the kind; but the best informed on the subject have assured the Writer that he did, and in this opinion he fully concurs, having carefully examined three drawings, which had all the characteristics, both in the forms and effect peculiar to the master.

Two of these, done in Indian ink, representing woody scenes, were sold in the collection of M. M. de Vos, at Amsterdam, in 1833, for 1400 *flo.*, and 7½ per cent., about 130*l.*, and were bought by M. A. Brondgust. These, together with a third, are now in the collection of His Excellency the Baron Verstolk Van Soelen.

No proofs of his ability in etching exist.

SCHOLARS AND IMITATORS

OF

MINDERHOUT HOBBEMA.

Among the numerous imitators which this excellent artist's works have attracted, not one has succeeded in embodying in his pictures those peculiar qualities which give value to the scenes of Hobbema. They have chosen similar sites, disposed their objects in a similar manner, and to a considerable degree have counterfeited his handling; but beyond these, their powers have invariably failed; and instead of verdant freshness, diversity of tints, and bursts of sunshine floating over the surface, and gliding off among the trees, together with the most illusive gradation, we behold a prevalence of heavy tones, either tending to black or brown, a feeble and imperfect management of the chiaro-scuro, and a sad deficiency of the gradations. But although these are the more prominent distinctions between the works of the master and his imitators, there are yet very many peculiarities which only the practised eye can discover, and which are better felt than described. It may not, however, be superfluous to observe, that Hobbema has not always painted equally well, nor have all his pictures retained their primeval brilliancy and purity of tints, for a great portion of them have become dark; and in some instances the browns of

the grounds have so protruded, as utterly to destroy the keeping and harmony of the picture; but with all these defects, there is always a charm beaming amidst the disorganised scene, which may be sought for in vain in the productions of imitators.

Jacob Ruysdael. The near affinity of many of this excellent artist's pictures to those of Hobbema, renders it highly probable that he either received some lessons from him, or studied after his pictures. This supposition is in some measure strengthened by Ruysdael being considerably younger than Hobbema; and also by his early works representing similar scenes to those by that master. The distinctive difference between their pictures consists chiefly in the colouring; that of the supposed imitator has a tendency to a dark or inky tone, while that of the master is delightfully fresh and verdant. A careful comparison will show a considerable difference in the general effects, as also in the handling, and forms of their trees.

Jacob Ruysdael is supposed to have been born at Haarlem, about the year 1630, and to have died in 1681.

Edward Dubois was the scholar of an obscure painter named Groenwigen, and after having improved his style by visiting Italy, he settled in England, where he practised both landscape and portrait painting. His works in the former branch of art have considerable resemblance to those by Hobbema.

He was born at Antwerp in 1622, and died in England in 1699.

Van Kessel. An artist of this name imitated with considerable effect the style and manner both of Hobbema and Ruysdael. His pictures, however, do not sufficiently resemble those of the former artist, to deceive a connoisseur, although they are occasionally offered in sales under his name. Van Kessel flourished in the latter part of the seventeenth century;

but whether he was one of the three of that name mentioned by biographers, or was any relation to either of them, the Writer has no means of deciding.

NICHOLAS ROMBOUT, or ROMBOURG. The works of this painter remind the observant connoisseur of the manner of Hobbema. But although his colouring is fresh, and his sites well chosen, a monotony of tone prevails throughout them, owing to the absence of those gleams of sun, and variety of tints, which give such value to landscape scenery.

He was born at Ghent in 1617, and died in 1676.

FRANCIS DECKER. Of the history of this clever painter little more is known than that he was contemporary with most of the distinguished artists of the seventeenth century. His works evidently evince that he took Hobbema and Ruysdael for his models, and some of his pictures approach so near to the style and manner of the former, as to deceive the inexperienced.

Decker also painted interiors; these usually represent weavers' rooms; and the figures in such subjects were generally introduced by Adrian Ostade.

JOHN AND ANDREW BOTH.

It would be unjust to the memory of these justly esteemed painters, and affectionate brothers, to notice them separately, seeing that during their lives they were united by the closest amity, and mutually assisted each other in their profession. Their father is said to have been a painter on glass, residing at Utrecht, at which place the brothers were born; John in the year 1610, and Andrew about two years after. It may be reasonably supposed, that the business of their father led them to the amusement of drawing, by which their taste and capacities were doubtless disclosed, and they were, in consequence, placed under the tuition of Abraham Bloemart,* an historical and landscape painter of considerable merit. For some reason not mentioned, their stay with this master appears to have been of brief duration, for there is no trace either of his style or colouring in their works. Perhaps some story of the treasures and glories of art in Italy warmed their youthful imaginations, and tempted

* This painter was born at Gorcum in 1564, and was a disciple of Joseph de Beer, and an imitator of Francis Floris. He was chiefly engaged in historical subjects, eldom or ever making landscape the principal.

them to quit precipitately their homes, to seek for knowledge in that fairyland: be this as it may, it is generally believed that they left their country while very young, and travelled together to Rome. There were at that period many Dutch painters in that city, who, like themselves, were visitors for the purpose of improvement, and who afterwards became eminent in the profession. It does not appear, from any account that has met the Writer's eye, that either of the Boths entered any particular school at Rome; but it is briefly said, that John took Claude Lorraine for his model, and that Andrew adopted the style of Bamboccio. In reference to the former statement, some doubt of its correctness may be hazarded, for there can scarcely be a greater dissimilarity in the styles of two landscape painters than there is between those of Claude and John Both: the opinion given, must therefore be taken as mere conjecture. In the absence of any positive information on this subject, it will perhaps be more reasonable to direct the eye to his pictures, from which may be gathered more real information on the subject than writers have hitherto been able to give. A careful perusal of his works will convince the mpartial inquirer, that the painter possessed a genius approaching to the highest order, for he has embodied the forms and effects of nature in a style so truly original, and with colouring so attractive, that if he were not wholly a self-taught artist, he has at least the merit of being the author of that peculiar manner which distinguishes his pictures. His landscapes appear almost exclusively to represent Italian scenery, selected either from the beautiful environs of Tivoli, the passes of the

Appenines, or the wild country of Calabria. Every picture bears evidence that he painted much on the spot; the form and details of every object being given with that spirit and fidelity, which could be produced only by having it present at the moment of execution. His compositions also exhibit a taste in the selection, and a judgment in the arrangement of the objects, so that, had they been accompanied by corresponding breadth of parts, they might be deemed classical; but if the claim to this appellation has in some instances been destroyed by a too free indulgence in the exhibition of the minutiæ of nature, there are examples which, being exempt from these faults, deserve unqualified commendation.

Should any difference of opinon exist as to the observations just made, there can surely be none in awarding him the highest praise for the truth of his gradations, and for the lovely warmth of atmosphere which reigns throughout his works. The attainment of these delightful qualities must have been the result of the most diligent study, and acute observation; for the effects produced at different periods of the day are marked with surprising correctness.

In reference to his execution, he appears to have painted with a small pencil, and hence, although his manner of working is free and masterly, and the foliage of the trees and vegetation touched with admirable spirit and intelligence, the handling in general being minute, and the detail thereby apparent, the agreeable illusion of objects appearing to be of the size of nature is, in consequence, too frequently destroyed.

Having treated of the peculiar qualities and characteristics of the works of John Both, it now becomes necessary to do equal justice to the talents of his brother, Andrew, who appears to have been ever near, to lend his valuable aid in completing his pictures.

Whether Andrew studied in the school of Bamboccio, or acquired his knowledge of the art by dint of his own industry, is not now possible to determine; but his skill and tact in animating his brother's pictures with figures and cattle, claim the admiration and praise of every amateur. Not only are they in perfect accordance, in colour and execution, with the landscape, so as to appear the work of the same hand, but they are also most appropriate to the locality represented. Muleteers with their beasts, and other travellers, are seen passing along the winding road, climbing the steep ascent, or resting from their toils; herdsmen driving cattle, or tending their flocks of sheep and goats. Occasionally he has introduced some subject from sacred history, as the Baptism of the Eunuch, Abraham and Hagar, the Flight of the Holy Family; and sometimes he has indulged in the representation of gentlemen and ladies partaking of the sports of the field.

Thus, in mutual labour, it appears that the brothers spent a large portion of their lives in Italy, either residing at Rome, or in the Campagna. About the year 1645, or 50, they were together at Venice, when returning home one evening from an excursion, John unfortunately fell into a canal, and was drowned.*

* Descamps, following the statement of Sandrart, says, that it was Andrew who was drowned, and that John returned home, and pursued

After this melancholy event, Andrew returned to his native country, and settled at Utrecht, where he practised his art, and painted a number of pictures representing grotesque subjects, such as mountebanks, itinerant musicians, mendicants, boors merry-making, drinking, or quarrelling, and fairs; these are generally done in a slight, but free and masterly manner, abounding in strong character, chiefly of the ludicrous kind. Andrew never ceased to deplore the death of his brother, whom he survived but a few years: he died in 1656.

his profession; in this opinion Mr. Bryan agrees, and adds, as a proof of its correctness, that the loss of the assistance of Andrew was supplied by Cornelius Poelemburg. The Writer, in the above notice, has preferred Houbraken's account of the artist, and he is induced to rely on its correctness, from the number of pictures by Andrew which were evidently done in Holland. The figures which Poelemburg introduced in the landscapes of John, were probably done at Rome; for when Andrew returned to Utrecht, that artist was upwards of sixty-four years of age.

THE

WORKS

OF

JOHN AND ANDREW BOTH.

1. THE Artist studying from Nature. This magnificent picture exhibits a scene of vast extent, and uncommon beauty, combining in its composition all that is grand and imposing in form, delightful in detail, and attractive in colour and effect. A rocky mountain rises on the right, and receding in admirable gradation, appears to mingle with the lofty Appenines, which bound the distance: clusters of trees, of various kinds, grow luxuriantly amidst bushes and underwood along the sides of the mountain, concealing in part a cataract, which gushes from its sides, and rolls foaming through a deep ravine in an oblique direction to the foreground. A road, parallel with the front, passes at the extremity of the foreground, and continuing over a rustic bridge, winds to the left at the base of the mountain, and is lost in the mazes of the wood. Two young oaks, whose stems cross each other, spring from the rocks in front, amidst bushes, flowering shrubs, brambles, and abundance of wild herbage; and upon a shelving portion of the rock near these, is a group of four persons, one of whom, evidently intended for the artist, is seated with his back to the spectator, having a drawing-book lying open before him; on his right is a herdsman, wearing a sheep-skin jacket, holding a staff in his

hands, and bending to speak to him. His brother, Andrew, is seated opposite to him, attending to some communication which the remaining person is making, who leans on his shoulder, and at the same time points to some distant object. By the approximation of the speakers to the hearers, and the extension of the mouths of the former, the artist has ingeniously conveyed the idea of the roaring of the adjacent ctaract. To the left of these is a group of three goats, and on their right is a muleteer, cautiously leading his laden beast over the bridge, one side only of which is fenced. On a rocky cliff, forming the side of the ravine, and the left of the picture, are a traveller reposing, and a herdsman, having on a sheep-skin jacket, standing by his side, leaning on his staff; these have their backs to the spectator, and are looking at a party which has considerably advanced on the turn of the road, consisting of a peasant driving a laden mule, and a man conducting two others which are carrying a sedan chair. On this side the eye glances over an extensive lake to a hill, of a broken form, which rises in the centre of a valley, and along the base of which the mist of the morning still floats. A few buildings are visible on the surrounding eminences, and the more distant mountains recede in diaphanous gradation until their summits either blend with the clouds, or are faintly distinguishable from the glowing warmth of the horizon. The appearance is that of a glorious summer's morning, probably about seven o'clock; heat and light are equally diffused throughout the scene, so that, in addition to the most enchanting brilliancy of colour, is the total absence of all positive shadow, effected by a skilful attention to the refraction of the sun's rays.

6 *ft.* 1 *in.* by 7 *ft.* 10 *in.*—C.

In contemplating this splendid work of art, it is impossible not to feel the most intense delight; for such is the exhilarating beauty of the morning, the grandeur and wildness of the scenery, the rich luxuriance of the vegetation, the cooling freshness of the roaring cataract, and the enchanting prospect of the lake and the surround-

ing hills, that the more we gaze, the more we become enraptured with such a consummation of all that is attractive in nature, and excellent in art.

Collection of Thomas Hamlet, Esq., 1833. (bought in) 1260*l.*

Same collection . . . . . 1834 ; bought by the Writer, and sold to M. M. Vander Hoop, 1070 *gs.* and 5 per ct. 1179*l.* 13*s.* 6*d.*

Now in the collection of M. M. Vander Hoop, Amsterdam.

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2. A View in Italy, representing a grand mountainous scene, animated in the foreground by a man on a mule, passing a brook, accompanied by another on foot, with a waggon drawn by two oxen ; these are descending a hill.

2 *ft.* 8 *in.* by 3 *ft.* 6 *in.*—C.

Collection of M. le Chevalier Verhulst,	1779. .	1155 *flo.*	104*l.*
——— M. Le Bœuf, . . .	1782. .	3000 *fs.*	120*l.*
——— M. Lapeyrière . . .	1825. .	11,600 *fs.*	464*l.*

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3. Travellers with Laden Asses. The view offers a mountainous country, rich in picturesque forms and detail : groups of lofty trees adorn the foreground, and a road traverses the scene. This capital picture may also be identified by several travellers who are on the road, one of whom is conducting laden asses, and another has quitted the highway to quench his thirst at a river : beyond these is a waggon drawn by four horses, from which peasants appear to be discharging goods.

3 *ft.* 3 *in.* by 4 *ft.* 2 *in.*—C.

Collection of M. Braamcamp, . .	1771. .	450 *flo.*	40*l.*

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4. The Artist studying from Nature. A view in Italy, represented under the aspect of sunrise. The left is composed of a chain of lofty rocks, partially clothed with bushes, from whose side gushes a cascade, which falls foaming among large stones into a river which flows at their base. This part of the scene attracts the attention of three persons, who are at the foot of two trees on some rising ground on the right, looking

at the cascade, and one of them is seated, drawing: beyond these the eye looks over a well-wooded and fertile country.

2 *ft.* 6 *in.* by 2 *ft.* 11 *in.*—C.

Collection of M. Tolozan (separately), 1801. . 2000 *fs.* 80*l.*
——— M. Reynders, *Bruss.* . 1821. . 3500 *fs.* 315*l.*
Now in the collection of William Beckford, Esq., Bath.

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5. Companion. The Ferry-Boat. A landscape, presenting a diversified scene, under the appearance of a beautiful sunset. This picture is distinguished from the other by persons of distinction, and an attendant; one of the former has dismounted, and holds his steed by the bridle: they are apparently waiting for a ferry-boat, in which are three passengers and two oxen.—*See also Nos.* 42 *and* 49.

Collection of M. Braamcamp (pair), 1771. . 1100 *flo.* 99*l.*
——— M. P. Locquet (ditto), 1783. . 2400 *flo.* 216*l.*
——— M. Tolozan (separately), 1801. . 3800 *fs.* 152*l.*

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6. Travellers reposing, and a Waggon drawn by two Oxen arriving. The view exhibits, on one side, a cluster of trees, growing amidst flags and bushes, and concealing in part a range of lofty precipitous rocks, which extend beyond the middle distance, and across half the scene. A high road from the same side leads in an oblique direction through the country, to a river flowing at the base of the distant cliffs, where a tower, a beacon, and vessels, are visible. The figures which serve to identify this picture consist of two travellers, one of whom is leaning on a stick, apparently in conversation with the other, who is seated by the roadside with his hat on his knee; at some distance from these is a waggon drawn by two oxen, approaching, and still more remote may be descried some peasants with cows. A clump of lofty slender trees stands close to the front, at the side of the road, and a variety

of docks and other weeds improve the foreground. The aspect is that of a hot sultry day. Engraved by Both.

3 *ft.* 6½ *in.* by 3 *ft.* 4 *in.*—C.

Collection of M. le Chevalier Verhulst, 1779. . 693 *flo.* 63*l.*
——— M. de Jongh, . . *Rott.* 1810. . 805 *flo.* 72*l.*

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7. The Judgment of Paris. This highly-studied work of the master exhibits a wild and rocky scene, thickly clothed with bushes and clusters of trees, of light and varied foliage, and refreshed by a stream gushing from a chasm in the rocks, and flowing towards the front ground. On the opposite side is a road, with a cluster of two lofty trees on one side of it, and three on the other. Abundance of herbage covers the ground, and the verdant beauty of the summer season reigns throughout the scene. The figures which add interest to the picture are by the pencil of Cornelius Poelemburg, and represent Paris seated on a bank, in the act of giving the apple of discord to Venus, who, together with Juno and Minerva, stand before him. The appearance of a fine morning gives lustre to the scene.

3 *ft.* 3 *in.* by 4 *ft.* 3 *in.*—C.

Collection of M. Randon de Boisset, 1777. . 5601 *fs.* 224*l.*
——— Lord Gwydyr, . . . 1829. (Mr. Christie) 483*l.*

Bought by the Right Hon. Alexander Baring, and since sold by the Writer to Richard Simmons, Esq.

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8. Two Travellers reposing, and a Muleteer arriving. The view represents a beautiful Italian scene, agreeably diversified with hills, clusters of trees, and water, and animated with cattle and figures. The latter chiefly consist of a man on a laden mule approaching on a high road, two travellers, one of whom is seated near a bank, surmounted by trees on the right, and beyond them, on a road between hills, a cavalcade is seen advancing, composed of persons on horseback, escorting a coach

and some laden mules, &c. A stream of water gushes from the side of a well-wooded hill, at which a weary traveller is slaking his thirst. A river winds through a distant valley, which is bounded by a chain of mountains. The appearance of a fine summer's day completes the charm of the picture.

2 *ft.* 7 *in.* by 3 *ft.* 1 *in.*—C.

Collection of M. Nieuhoff, . *Amst.* 1777. . 1550 *flo.* 140*l.*

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9. Mules laden with Casks. A view in Italy, exhibiting a wild and mountainous country, represented under the appearance of a sultry day. Upon a high road is a peasant, mounted on a mule, driving two mules laden with casks towards the front; a herdsman stands by the side of the road, near which are two goats browsing, and near some lofty rocks, on the left, are two travellers on mules, and two on foot, one of whom carries a pack at his back. The foreground is richly varied with brambles, and abundance of wild herbage growing among rocks, and on the declivity of some hills in the distance is seen a town, extending to the margin of a large river. The vegetation appears to be parched with heat, and perishing with drought.

2 *ft.* 8 *in.* by 3 *ft.* 8 *in.*—P. (*about.*)

Now in the collection of Professor Bleuland, at Utrecht.

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10. Nymphs bathing. The subject is introduced by the pencil of Cornelius Poelemburg, in a landscape, exhibiting a sequestered woody scene, intersected by a winding stream, which falls in a cascade on the foreground. Upon the bank of the river on the right are three females, who appear to have just quitted the water, and at a little distance from them are two of their companions still in the cooling element. Engraved, No. 81, in the Poullain Gallery.

1 *ft.* 6 *in.* by 1 *ft.* 8 *in.*—C.

Collection of M. de Poullain, . . 1780. . 600 *fs.* 24*l.*

——— the Chevalier Lambert, 1787. . 1000 *fs.* 40*l.*

11. Travellers halting under the shade of some Trees. This admirable picture represents a wild and rocky scene, abounding in trees and underwood, and glowing with the warmth of a fine summer's morning. Beneath some lofty trees on the left is a party of travellers, who have halted to refresh their weary cattle; among them are a woman on an ass, and a man giving it provender: near these is another traveller standing at the side of a white horse, and still more retired is a herdsman driving two oxen along a hilly road. A river flows on the opposite side through a fertile valley, and the view is further distinguished by a bridge, and a round tower seen in the middle distance.

1 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—P.

Collection of M. Van Slingelandt, 1785. . 2575 *flo.* 232*l.*
Now in the Musée at Amsterdam.

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12. A Landscape, representing a hilly and richly-wooded scene. Some travellers reposing, and others watching their cattle, are introduced on the foreground, and near them are two mules. The more distant country is richly diversified and refreshed by a waterfall.

2 *ft.* 3½ *in.* by 1 *ft.* 11 *in.*

Collection of M. P. V. Locquet, *Amst.* 1783. . 505 *flo.* 45*l.*

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13. A Richly-Wooded Landscape. On the right is a cascade falling into a river, which traverses the left side of the picture; and eight women are at different distances, on the banks. These are painted by Poelemburg. The left opens to an extensive country.

2 *ft.* 3 *in.* by 3 *ft.* 5 *in.*—C.

Collection of Count de Vaudreuil, 1784. . 3600 *fs.* 144*l.*

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14. Travellers meeting a Herdsman. The view is composed of a high road from the front, winding round the base of some lofty cliffs, and by a river flowing on the opposite side.

Near a cluster of trees which rises in the centre of the foreground, are a man and a woman on mules, accompanied by a man on foot, and preceded by a laden ass; these have their backs to the spectator, and are met by a peasant driving an ox: two cows and a goat are under the cliffs in front, and considerably beyond them is a ruin upon an acclivity of the rocks, close to which is a peasant with cattle. The figures and animals in this excellent picture are by the pencil of Berghem, by whom it is also signed, and dated 1657: the landscape only is by John Both. Engraved by Daudet, in the Le Brun Gallery. This picture is perhaps wholly by the hand of Berghem.

2 *ft.* by 2 *ft.* 4 *in.*—C.

Collection of M. le Chevalier Lambert, 1787. . 3601 *fs.* 144*l.*
Now in the collection of Madame Hoffman, at Haarlem.

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15. A Landscape, with figures, &c.

1 *ft.* 5 *in.* by 2 *ft.*

Collection of M. Beaujon, . . . 1787, . 1501 *fs.* 60*l.*

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16. The Flight into Egypt. The scene exhibits a mountainous and rocky country, richly diversified with trees and underwood, and rendered additionally interesting by the introduction of several figures, the chief of which represents the Virgin seated on an ass, with the Infant in her arms, accompanied by St. Joseph and two angels, one of whom holds the bridle of the beast.

1 *ft.* ½ *in.* by 1 *ft.* 4 *in.*

Collection of M. Julliot, . . . 1793. . 710 *fs.* 28*l.* 10*s.*

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17. A Pair. A landscape, representing a mountainous and well-wooded country, seen under the aspect of sunset. Several peasants with cattle are on the right of the foreground.

8 *in.* by 1 *ft.* 1½ *in.*—P.

18. The Companion offers a similar scene, and is distinguished by a peasant woman, accompanied by two children, sitting under a mass of rocks; and near them stands a herdsman.

Collection of M. Destouches (pair), 1794. . 1620 *fs.* 65*l.*

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19. A View in Italy, representing a mountainous country, with a high road on the right, on which are two mules laden with panniers, the driver of which, dressed in a sheep-skin jacket with red sleeves, rides on the one nearest to the front; a little beyond him is a peasant approaching, driving before him an ox. The opposite side is composed of broken hilly ground, richly clothed with trees, bushes, and abundance of brambles; the distance terminates with a river bounded by hills. The glowing warmth of a fine summer's morning adds its charm to the delightful scene.

1 *ft.* 2½ *in.* by 1 *ft.* 7¾ *in.*—P.

Collection of M. Destouches, . . 1794. . 552 *fs.* 22*l.*
——— M. Talleyrand, . . 1817; bought, with the entire collection, for Messrs. Gray and Allnutt, . 4000 *fs.* 160*l.*
Collection of the Count Pourtales, 1826. (Mr. Phillips) 205 *gs.*
In a sale at Bath, ... 1828. . . . . 250 *gs.*
Sold privately by the Writer, . . 1833. . . . . 160 *gs.*
Now in the collection of M. E. Vander Hoop, Amsterdam.

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20. The Musical Muleteer. A view in Italy, represented under the effect of a fine summer's day. On the right is a chain of rocky hills, which recede into the distance; their sides and summits are abundantly clothed with bushes, and a clump of trees conceals in part the hill nearest to the spectator. Upon a winding road leading from the same side are a muleteer seated sideways on his beast, playing on a guitar, and a herdsman approaching with two oxen: considerably beyond these, at the turn of the road, is a man on a mule, driving

before him another mule. The left exhibits a more open country, watered by a river, on the bank of which are two men angling.

1 *ft.* 6½ *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. Danser Nyman, . 1797. . 1305 *flo.* 117*l.*

——— —— Crawford, Esq., 1806. . . . . 300 *gs.*

Now in the collection of William Wells, Esq., Redleaf.

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21. A Landscape, exhibiting a wild and mountainous country, intersected by a road, which leads to the right over a bridge. Two travellers, one of whom is mounted on a mule, are on the road, and several persons are on the bridge.

1 *ft.* 4½ *in.* by 1 *ft.* 2½ *in.*—P.

Collection of M. Paillet, . . . 1797. . 2190 *fs.* 88*l.*

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22. The Cascade. This admirable picture represents a mountainous country, beautifully diversified with trees and bushes, and refreshed by a stream of water which gushes from the side of some rocks, and flows amongst brambles and wild herbage. A variety of appropriate figures give animation to the scene.

2 *ft.* by 2 *ft.* 3½ *in.*—C.

Collection of M. Robit, ... 1801. . 4400 *fs.* 176*l.*

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23. A View in Italy, exhibiting a wild and mountainous country, divided by a winding road, on which are three travellers, who appear to have halted to speak to a peasant. On the opposite side may be noticed a herdsman with three cows. A mass of lofty rocks occupy the left of the picture.

4 *ft.* 3 *in.* by 5 *ft.* 3 *in.*—C.

Collection of M. Van Leyden, . . 1804. . 7600 *fs.* 304*l.*

A picture corresponding with the preceding is in the collection of the Right Hon. Alexander Baring.—*See No.* 78, *p.* 199.

24. Diana and Nymphs bathing. The view represents a beautiful Italian scene, composed, on the left, of lofty rocks, clothed with bushes, and partly concealed by clusters of trees. The opposite side opens over a country richly diversified with hills, valleys, woods, and water, and intersected by a road winding into the distance. In this sequestered woody country, Cornelius Poelemburg has introduced the subject of Diana attended by her nymphs on the bank of a river, some of whom are enjoying the refreshing coolness of the stream. These have been obliterated by desire of the present proprietor, and other figures skilfully substituted, in the manner of Andrew Both, by Mr. John Barnet.

2 *ft.* 10 *in.* by 3 *ft.* 6 *in.*—C.

Collection of M. Van Eyl Sluyter, 1802. . 3849 *fs.* 154*l.*
——— George Hibbert, Esq., 1829. (Christie) 375 *gs.*
Now in the collection of Michael Zachary, Esq.

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25. A Muleteer Watering his Beast at a Fountain. The view represents a mountainous country, nearly destitute of trees; a river of considerable extent flows at the base of a mountain on the left, and is crossed in the middle distance by a bridge; from thence it runs towards the front, and is precipitated between rocks, and, falling in a cascade, rolls in eddies to the foreground. The opposite side is composed of a mountain of a broken form, over which is a winding road of difficult ascent, which leads past a building resembling a convent, above which rises the top of the mountain. On this side, and close to the front, is a peasant on a mule, letting his beast drink at the trough of a fountain; he is accompanied by a man on foot, and preceded by another who is conducting a laden mule; and a third, with his beast, is seen almost at the summit of the hill. Done in lithography.

1 *ft.* 10 *in.* by 2 *ft.* 3 *in.*—C.

Now in the collection of the Prince Augustus d'Arenberg.

26. Banditti conducting Prisoners. This capital picture presents a scene of vast extent, and offers, on the right, a continuity of hills, clothed with bushy trees, and on the foreground of the same side, a cluster of five trees, whose boles reach nearly to the top of the picture, growing on the margin of a pool, the banks of which are fringed with flowering shrubs, flags, docks, and other weeds; a group of three trees stands in the centre, and a road from the left leads in an oblique direction to the hills already noticed. On this side the eye looks over a spacious valley, of a broken and undulated surface, and watered by a lake, said to be that of Bolseno, on the banks of which are buildings; from hence the view is continued to the distant mountains. The figures, which contribute to the interest of the scene, are by Andrew Both, and represent a party of armed banditti conducting two prisoners, one of whom, mounted on horseback, appears to be a person of consequence, and one of the rogues leads the horse by the bridle; the other prisoner is bound, and follows surrounded by the brigands, one of whom, on horseback, brings up the rear; beyond these are seen some travellers with their beasts. The glowing warmth of a fine summer's afternoon is diffused throughout the scene. Engraved by Browne.

5 *ft.* 5 *in.* by 7 *ft.* 1 *in.*—C.

This picture was formerly in the Clifford family, at Amsterdam.

Collection of Sir L. Dundas, Bart., 1795. . . . . 450*l.*

Now worth double that sum.

Exhibited in the British Gallery in 1815, and then the property of Lord Dundas.

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27. Youths Bathing. The view is composed of a translucent river, flowing over nearly the whole of the foreground and winding in the second distance between banks, is lost among the surrounding hills. Two naked youths are on a rugged bank close to the front; one of them is seated the other appears to have just quitted the water; and on the

farther side of the river are two others in the stream, near whom are three cows slaking their thirst: beyond these stand the ruins of a gateway, close to the base of some lofty cliffs, which are partly concealed by a cluster of trees. A fine summer's evening gives warmth to the scene. The figures are by the hand of Poelemburg. Engraved, No 43, in the Stafford Gallery.

2 *ft.* 1 *in.* by 1 *ft.* 7 *in.*—P.

Collection of M. Geldermeester, . 1800. . 1399 *flo.* 126*l.*
Now in the Bridgewater Collection, Lord Francis Egerton.

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28. A Landscape, representing an Italian scene, under the aspect of a fine summer's morning, at sunrise. Upon a road passing by a cluster of lofty trees, on the left of the foreground, are a peasant standing by an ass, and another leading one, on which is seated a woman: a little retired from these is a herdsman, driving two oxen. A river flows on the right, beyond which the eye looks over a diversified country to the distant mountains.

1 *ft.* 4 *in.* by 1 *ft.* 9 *in.*—Cop.

Collection of M. de Bruyn, *Amst* 1797. . 4000 *flo.* 360*l.*
——— M. Smeth Van Alpen, 1810. . 2000 *flo.* 216*l.*

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29. The Ford, and Halt of Travellers. This delightful picture represents a hilly and well-wooded country, with a broad river flowing through the centre, and rippling in a gentle cascade among rocks to the foreground. On the left are two trees, near a chain of rocky hills surmounted with bushes, and at the base of which is a road following the course of the river. A cluster of beautiful trees rises from amidst bushes on a bank of the stream, and near the middle of the view, and in front of these is a man passing a ford with a woman on his back, followed by a youth: a party has preceded him, consisting of a lady on a mule (the bridle of which is held by a peasant), a gentleman who is seated pulling up his shoe, and a servant who is fastening the girth of a gray horse. On the

opposite side of the water is a muleteer driving his laden beast into the ford. A road passes at the foot of some hills on the right, and appears to lead into the distant country, which terminates with blue mountains. The whole scene is brilliantly illumined by the golden hues of sunset. This is a superlative production of art.

3 *ft.* 5¼ *in.* by 4 *ft.* 4 *in.*—C.

Collection of Noel Desenfans, Esq., 1802. . . . . 110 *gs.*
Now in the collection of —— Martin, Esq., Worth 800 *gs.*

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30. The Artist sketching from Nature. The scene exhibits a view in Italy, composed, on the left, of lofty rocks, one of which is surmounted by a building like a convent; abundance of trees and bushes grow luxuriantly on their sides, and a high road passes along their base, on which are two men conducting two laden mules. The principal figure which meets the eye is a gentleman on a gray horse approaching the front, beyond whom are two travellers on foot, and on the right is the artist seated on a bank, sketching from nature, while his companion stands by looking on. Beautiful clusters of trees adorn the right of the picture, and a rich champaign country is visible in the distance.

1 *ft.* 9 *in.* by 2 *ft.* ½ *in.*—Cop.

Collection of Sir S. Clarke and G. Hibbert, Esq., 1802. 140 *gs.*
———— G. Hibbert, Esq., ... 1829. 120 *gs.*

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31. A Hilly Landscape, with a broken and varied foreground, enriched with clusters of trees. Upon a high road in front are several peasants, with horses and mules, and at some distance off are seen a man angling, and another near him driving a cow.

Collection of Edward Coxe, Esq., . . . 1807. . . 290 *gs.*

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32. A Landscape, representing an evening scene.

Collection of Mr. Jones, ... 1812. . . 500 *gs.*

33. A Landscape, with cattle, &c.

Collection of Mr. Jones, . . . 1812. . . . . 195 *gs.*

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34. A View in Italy, exhibiting an elegant classic scene, adorned with figures by Andrew Both.

Collection at Mr. Phillips's, . . 1806. . . . . 420 *gs.*

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35. A Herdsman playing on a Pipe. This admirable picture represents a wild and rocky site, abundantly clothed with bushes and lofty trees. Three travellers, one of whom leads a horse by the bridle, are passing along a road in front, and at the foot of a clump of trees is seated a herdsman playing on a pipe, while two goats are browsing near him.

2 *ft.* 1 *in.* by 3 *ft.* 2 *in.*—C.

Collection of M. Van Leyden, . . 1804. . 4030 *fs.* 161*l.*

A picture corresponding with the preceding description, is in the collection of the Count Perigaux, at Paris.

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36. A Woman on a Mule, and a Peasant on foot. A landscape, with a fine group of trees and bushes in the foreground, a river crossed by a bridge in the middle distance, and some buildings on the right. The figures which animate the scene consist of a woman on a mule, accompanied by a peasant on foot, meeting a muleteer with two laden beasts.

1 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. Vander Pot, *Rott.* 1808. . 4010 *flo.* 360*l.*

——— M. M. Muilman, *Amst.* 1813. . 4200 *flo.* 378*l.*

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37. A View in Italy. The scene is enlivened with a variety of cattle and figures.

Collection of Sir Henry Gott, Bart., 1810. . . . . 155 *gs.*

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38. A Landscape, embellished with appropriate figures, and represented under the aspect of a fine summer's evening.

Collection of the Hon. T. Greville, 1810. . . . . 62*l.*

39. Travellers reposing. This picture is distinguished by a cluster of three trees rising near the centre of the foreground, the whole extent of which is rendered picturesque by bushes, brambles, and a variety of wild herbage. Three travellers are seen reposing near the middle of the front ground, and a little retired from them are a man and a woman, followed by an ass, on a road which traverses the scene from right to left: in addition to these may be noticed a herdsman with cattle. The right presents a high craggy mountain, clothed with bushes.

2 *ft.* 6 *in.* by 3 *ft.*—C.

Collection of M. Le Brun, . . . 1811. . 1781 *fs.* 71*l.*

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40. A Landscape, with herdsmen and cattle. The composition presents on either side, rocky hills, clothed in part with bushes, and the country is traversed by several roads, on which may be seen herdsmen with cattle, and travellers. The foreground is remarkable for two lofty trees, whose stems cross each other.

1 *ft.* 3½ *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. Villers, . . . 1812. . 1100 *fs.* 44*l.*

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41. The Guitar Player. The view represents a hilly country, adorned with clusters of trees, and a rippling brook flowing on one side of it. The figures which give additional interest to the scene, consist of a peasant standing on the foreground, apparently listening to another who is seated, playing on a guitar, while a third reposes on the ground; several travellers with laden mules may also be observed passing along a road over a hill.

1 *ft.* 7 *in.* by 2 *ft.*—C.

Collection of M. M. Muilman, *Amst.* 1813. . 1041 *flo.* 93*l.*

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42. The Ferry-Boat. A landscape, exhibiting a fine bold country, abounding with wood, and adorned with a noble river, which flows at the base of the mountains towards the

front. A ferry-boat, containing three passengers and three cows, has just reached the shore, where a lady on a gray horse, a gentleman in red, and a boy holding a mule, appear to be waiting to return by it. Beyond a cluster of trees on the summit of a knoll, is seen a ruin, and from thence the eye looks over an extensive country to the distant mountains. A brilliant sunset adds an indescribable charm to the scene. —*See Nos.* 5 *and* 49, *pp.* 173 *and* 187.

2 *ft.* 5 *in.* by 2 *ft.* 10½ *in.*—C.

Collection of M. Vander Pot, *Rott.* 1808. . 3690 *flo.* 332*l.*
Now in the Musée at Amsterdam. Worth 600*l.*

There is an etching by Both, which corresponds with the above description.

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43. A View in Italy. The ruins of a castle on the borders of a river present a prominent object in the scene, which is also adorned with clusters of trees, and rendered picturesque by brambles and wild herbage growing among rocks on the foreground. The scene is enlivened with figures, goats, &c.

Collection of Hastings Elwyn, Esq., 1806.

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44. A Landscape, with figures. A sunset.

Collection of General Craig, . . 1812. . . . . 101 *gs.*

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45. A Landscape, exhibiting a mountainous and well-wooded country, divided by a road, along which are passing peasants with cattle.

Collection of M. De la Hante, Esq., 1814. . . . . 285 *gs.*
Now in the collection of George Byng, Esq., M.P.

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46. A Landscape, with figures and cattle.

Collection of Sir G. P. Turner, Bart., 1815. . . . . 490 *gs.*

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47. Philip baptising the Eunuch. The subject is portrayed in the foreground of a grand landscape, exhibiting a bold mountainous country, with a noble river on the left. A cluster of

lofty trees, of light and varied foliage, is at the side, and another clump of trees near the centre of the foreground. The venerable Saint stands on the bank of the river, pouring water from his hand on the head of the converted negro; the latter is habited in a blue dress, and attended by two black servants. The chariot, together with the remainder of the suite of the eunuch, are seen on a road at a little distance off. The bright effect of a fine summer's evening gives lustre to the scene. This is in every way a splendid production of the master.

4 *ft.* 2 *in.* by 5 *ft.* 2 *in.*—C.

Collection of M. Smeth Van Alpen, 1810. . 1000 *flo.* 900*l.*
——— M. La Fontaine, . . 1811. (Christie's) 1550*l.*
Exhibited in the British Gallery in 1825, 1826, and 1827.
Now in the collection of His Majesty.

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48. Philip baptising the Eunuch. Like the preceding picture, the view exhibits a landscape, strikingly bold and grand in its forms and effect. The left is composed of lofty rocks, abundantly covered with bushes, and concealed in part by a beautiful cluster of trees, by the side of which flows a river which divides the scene. Philip is represented standing on the margin of the stream, in the act of pouring water on the head of the eunuch, who receives the ceremony while bending on his knees: near them stand two negro attendants, between whom is seen a third person. Upon an adjacent hill on the right, and close to a clump of trees, are the rest of the eunuch's attendants, and carriage. The splendour of sunset completes the charm of the picture. Engraved by Browne.

4 *ft.* 7 *in.* by 6 *ft.* 4 *in.*—C.

Now in the collection of Paul Methuen, Esq., Corsham House.

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49. The Ferry-Boat. A view, representing a mountainous country, through which flows a winding river, bounded on one side by a lofty hill, richly clothed with bushy trees. On the

foreground is a company of persons waiting for the arrival of a passage-boat, which has just reached the shore: among them are a lady and a gentleman on horseback; the latter person is placed with his back to the spectator, and appears to be giving orders to one of his attendants. In the same group may also be observed a traveller with a burthened mule, and a pedlar reposing. The warmth of a summer's evening sun gilds the scene. A highly-wrought production.—*See Nos.* 5 *and* 42, *pp.* 173 *and* 185.

2 *ft.* 3½ *in.* by 2 *ft.* 10 *in.*—C.

Now in the collection of D. W. Acraman, Esq.

A picture corresponding with the above description was sold in the collection of Lord Courtenay in 1816, for 120 *gs.*; and another, entitled "The Ferry of the Tiber," was sold in the collection of Ralph Bernal, Esq., in 1824, for 248 *gs.*

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50. A Small Landscape.

Collection of John Knight, Esq., . 1819. . . . . 73 *gs.*

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51. A Woman riding an Ass, and a Peasant with Mules. The view exhibits a mountainous scene, with a fine clump of trees on an eminence in the centre, the shadow of which is thrown over the foreground. A woman on a mule, accompanied by a man on foot, is passing along a road in front, and beyond these is a peasant conducting two mules.

2 *ft.* 4 *in.* by 1 *ft.* 9 *in.*—Cop.

Collection of M. La Perrier, . . 1817. . 11,050 *fs.* 442*l.*

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52. A View in Italy, supposed to be that of the Perugian Road, which leads along the foot of the Thrasimenian mountains, and on the borders of the Lake Sanguino. The scene is also remarkable for two lofty trees on the right and front, near which is a woman on a mule led by a man on foot, and followed by a peasant conducting two laden mules. On the opposite side of the road stands a clump of trees, of admirable

foliage, whose boughs mingle with other trees growing on the bank of the river; from hence, directing the eye along the road, a tower is seen at the base of a hill, around which the road appears to wind. The aspect is that of the close of a fine day.

3 *ft.* 4½ *in.* by 4 *ft.*—C.

Collection of the Earl of Ossory, . 1819. . . . . 425 *gs.*

It afterwards became the property of Mr. Emmerson, subsequently Lord Radstock's, and is now in the collection of Abraham Robarts, Esq.

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53. The Ruins of a Convent. This picture is distinguished by a pile of ruins, occupying a rocky elevation on the left, and having a road round its base to the front ground, on which is a traveller, mounted on an ass laden with panniers; he appears to have halted his beast, in order to speak to a woman who is standing at the side of the road, with a distaff in her hands, near whom is seated a peasant keeping three goats. An uninterrupted view over the distant country is obtained on the left. The aspect of a fine summer's morning prevails through the landscape.

1 *ft.* 3 *in.* by 1 *ft.* 7 *in.*

Collection of M. Brentano, *Amst.* 1822. . 830 *flo.* 74*l.*

——— Count Pourtales, . . 1826. . . . . 133*l.*

Now in the collection of Edward Lloyd, Esq., Manchester.

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54. Companion. Peasants playing at Racket. The view represents an ancient building, enclosed with a high wall, covering a considerable portion of the second ground. A high road passes near the wall, on which are several peasants playing at some game, and nearer the front are a man on an ass, and a herdsman with cattle. The warmth of a summer's evening gilds the scene.

Collection of M. Brentano, . . . 1822. . 750 *flo.* 67*l.*

——— Prince de Garvé, *Bruss.* 1830; bought with many others, during the revolution, by M. Heris.

55. Two Gentlemen on Horseback, saluting. The view represents a mountainous country, composed, on the left, of a pile of lofty rocks, clothed in part with bushes, and having a stream of water gushing from their side, which falls foaming into a ravine beneath, and is lost among bushes. This picture is rendered remarkable by the introduction of two gentlemen on horseback on a high road in front, who have mutually taken off their hats to salute each other: these are said to be intended for the two artists, John and Andrew, who are taking leave of each other previous to the departure of the former for Venice; but by what authority such a statement is made, the Writer is entirely ignorant, and suspects it to be a mere invention. In advance of them is a man on a gray horse, carrying a gun in his hand, and at the base of the cliff beyond them are two travellers on horseback, approaching a rustic bridge over the ravine, close to which is a muleteer with two laden beast. On the left, the eye looks over a mountainous country. The glowing warmth of a fine summer's afternoon gives lustre to the scene. There is an indifferent etching of this picture.

3 *ft.* 6 *in.* by 3 *ft.* 3 *in.*—C.

Collection of M. M. Josi (Christie), 1822. (bought in) 535 *gs.*

It was subsequently sold by Mr. Nieuwenhuys to the Hon. G. J. Vernon, in 1830; at the sale of whose collection, in 1831, by Messrs. Christie and Madson, it was knocked down for 283 *gs.*

Now in the collection of Dr. Fletcher, Gloucester.

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56. The Muleteer. A view of a mountainous scene in Italy, composed, on the left, of clusters of trees of light and varied foliage, and on the opposite side are masses of rocky hills, abundantly covered with trees, bushes, and underwood, amidst which is seen a refreshing stream, gushing from the side of the mountain, and falling in a foaming cascade amongst the rocks beneath. A high road from the front ground leads in a winding direction to an extensive valley, which is bounded by distant hills. This capital picture is also adorned with appro-

priate figures, consisting of a man driving a laden mule, accompanied by a woman riding on a mule, and a herdsman, the latter of whom appears to be in conversation with a peasant, whilst his cattle move on before him.

2 *ft.* 9 *in.* by 3 *ft.* 5 *in.*—C.

Collection of M. Lapeyrière, . . 1825. . 16,300 *fs.* 652*l.*
Now in the collection of M. Boursault, at Paris.

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57. Travellers halting on a Road to water their Cattle. This admirable picture represents a well-wooded country, under the aspect of a fine summer's morning. A road from the left leads in an oblique direction to the opposite side, and thence into the distant landscape; a high bank, surmounted with clusters of trees and bushes, forms the boundary of the road. Close to the front is a rippling stream, which flows among rocks overgrown with bushes and herbage; near this part some travellers have halted to refresh their beasts.

1 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. Paignon Dijonval; bought with a collection by Thomas Emmerson, Esq., and sold to Joseph Barchard, Esq. In the collection of the latter gentleman it was sold by Mr. Christie in 1826, for 250 *gs.*

Collection of the Chevalier Bonnemaison, 1827. 7641 *fs.* 305*l.*
Exhibited in the British Gallery in 1823.

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58. A Landscape, composed of rocky scenery, diversified with trees, and a cascade of water. On the right of the foreground are peasants driving their cattle to water. The aspect is that of the evening of a fine summer's day.

1 *ft.* 8½ *in.* by 2 *ft.* 2½ *in.*—C.

Collection of Benjamin West, Esq., P.R.A., 1820. . . 93 *gs.*

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59. A Traveller mounted on an Ass, playing on a Guitar. A landscape, with a cluster of light trees in the middle of the foreground, a lake on the left, and a chain of lofty hills on

the right; a high road passes at their base, at the side of which, and in front, are two peasants, one of whom is seated, and near them is passing a man mounted on an ass, playing a guitar. A highly studied and excellent picture.

1 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—C.

Collection of the Duke of Bedford, 1827. (Christie) 159 *gs.*
——— George Morant, Esq., 1832. (Phillips) 230 *gs.*
Exhibited in the British Gallery in 1815.

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60. A Grand Landscape, with a cascade falling from some lofty craggy rocks on the right, whose sides and summits are partially clothed with bushes. This lovely scene is enlivened by a group of travellers on horseback, who appear to be halting in the shade of some trees. Several other persons are also seen on a winding road through a woody pass.

Collection of the Marquis de Bellville, 1825. . . . . 510 *gs.*

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61. A Peasant with a Laden Ass, Oxen, &c. This admirable picture represents a beautiful Italian scene, under the aspect of a fine summer's day. A road passes along the extremity of the foreground to a rustic bridge, and is again seen winding round a clump of bushy trees, and continuing along the base of some lofty cliffs, whose summits are clothed with bushes. A peasant, wearing a yellow cloak, carrying a staff in his hand, is driving an ass, laden with a large bundle, towards the front, preceded by three oxen, followed by a traveller on a white mule, and a man on foot; beyond them may be observed a road leading round a bank and a hedge, to a river which is bounded by rocks, on the summit of one of which is a building: still more distant, the eye perceives a continuity of mountains, which recede in admirable gradation into azure. The verdant freshness which pervades the vegetation, and the rich diversity and abundance of herbage and brambles, which appear to thrive luxuriantly among the rocks, and on the

margin of a stream, indicate it to be the vernal season of the year. A superlative production.

3 *ft.* 6½ *in.* by 3 *ft.* 7 *in.*—C.

Collection of —— Ashley, Esq., . 1828. . . . . 600 *gs.*

Now in the collection of Charles Bullin, Esq., Liverpool.

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62. Peasants with Laden Mules on a Road. This delightful picture represents a mountainous scene, adorned with clusters of trees, and watered by an extensive river. The composition is also distinguished by a winding road, on which are two travellers on foot, and a woman on an ass, preceded by a laden mule, approaching the front: beyond these is seen a herdsman with cattle. The brilliancy of a fine summer's day completes the charm of the landscape. This production is finished with unusual care, and is in every respect a choice example of the master.

1 *ft.* 5 *in.* by 1 *ft.* 11½ *in.*—Cop.

Collection of M. M. Nieuhoff, . 1777. . 1025 *flo.* 92*l.*

——— M. Smeth Van Alpen, 1810. . 2900 *flo.* 271*l.*

——— M. Muller, . . . 1825. . 3800 *flo.* 342*l.*

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63. Abraham with Hagar and Ishmael. The subject is introduced in a landscape of a grand Italian character, composed, on the left, of an extensive lake, supposed to be that of Sanguino, and on the right is the Perugian road, which leads from the front to the distant mountains, and is skirted on one side by lofty trees and bushes, and on the other by high rocks, whose sides are scantily covered with bushes. The period indicated is sunrise, and the bright rays of that luminary shoot obliquely across the landscape, and diffuse through out a glow of the richest hue. Andrew Both has given an historical character to the picture by the introduction of the patriarch Abraham, whom he has represented as accompanying Hagar and Ishmael on their journey, previous to their final

separation, and they are seen at some distance off on the road, approaching the front. This capital production is painted in a free and masterly manner.

3 *ft.* 6 *in.* by 4 *ft.*—C.

Imported by the Writer, and sold to C. H. Wade, Esq., in 1827, for 400 *gs.*

Collection of Major Dunn, . . . 1828. (Mr. Robins) 295 *gs.*

It has subsequently passed through several dealers' hands, at 700*l.* and 800*l.*

Now in the collection of H. J. Munro, Esq.

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64. The Muleteer and his Stubborn Beast. This beautiful picture is composed, on the left, of a high hill, around the base of which grow nine trees, of light and varied foliage, and near these is a rippling stream flowing towards the front. On the farther bank of the water are two men, one of whom has a long pole, and appears disposed to assist a muleteer, whose stubborn beast has got entangled among the bushes: a little retired from these are two laden mules, and on the summit of the hill are two men, one of whom is seated. On the opposite side, the eye looks over an open country, bounded by hills, and intersected by a river. The foreground is admirably diversfied with rocks, bushes, and brambles; and the whole scene is brilliantly illumined by the warmth of a glowing sunset.

2 *ft.* 11 *in.* by 3 *ft.* 6½ *in.*—C.

Sale of Mrs. Howard's effects at Reading, 1830; bought by Mr. Woodin, ... 770 *gs.*

Now in the collection of John Walter, Esq., M.P.

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65. The Thirsty Huntsman refreshing at a Cascade. A landscape, representing a hilly scene, with a broad road from the front, winding through the country. On this part is a peasant, riding a burthened mule, approaching two travellers, one of whom is seated on a bank: beyond these are a carriage,

a waggon, and several men on foot and horseback. A hill, richly clothed with trees, occupies the right, in front of which rise two lofty trees from a bank covered with brambles and bushes, and between the hillocks flows a cascade of water, from which a huntsman is slaking his thirst, while his companion, with a quiver of arrows at his back, is clambering up an acclivity. The atmosphere glows with the heat of a midday sun.

2 *ft.* 7½ *in.* by 3 *ft.* 4½ *in.*

Now in the collection of Philip Henry Hope, Esq.

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66. Sportsmen halting to Refresh. The scene represents a hilly country, abounding with trees and underwood, growing amongst rocky hills. Upon a broad road, overshadowed in part by a high bank and a few light trees, on the right of the picture, are six men and a woman, the latter of whom is in conversation with a man sitting on a bank, with his back to the spectator; behind him lies one of the party asleep, with a hare, some birds, and a dog near him; a third gentleman is still on his horse, in the act of drinking out of a flask, and close to him stands a weary horse; a forth sportsman is about to fire at a bird; and the remaining two are close to the bank. The appearance of a fine morning completes the charm of the picture.

3 *ft.* 9 *in.* by 4 *ft.* 8½ *in.*—C.

Now in the collection of M. M. Van Loon, Amsterdam.

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67. Peasants with Mules laden with Casks. A landscape, exhibiting a grand mountainous scene, under the appearance of a brilliant sunset. The composition offers, on the right, a broken mass of rocks, scantily clothed with trees and bushes, and having a gush of water from their side, which flows precipitously to the foreground. Upon a winding road on the same side and front, is a man on a mule driving two mules, heavily laden with casks, towards the spectator, and near this group stands a woman twisting flax, who appears to be in

conversation with two travellers sitting by the roadside, one of whom is caressing a dog: a little beyond these are two goats at the foot of two trees. The road disappears behind some bushes on the declivity of a hill, and is seen again at the base of some rocks, towards which several travellers are going. Close to the opposite side, or left of the picture, is a clump of lofty trees, beyond which the eye looks over the distant country to a chain of mountains, probably the Appenines. This delightful production is distinguished for the lovely freshness of its verdure, and the admirable breadth of effect, qualities not always found in this artist's works.

4 *ft.* 6 *in.* by 5 *ft.* 5½ *in.*—C.

Now in the collection of M. M. Van Loon, Amsterdam.

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68. The Artist drawing from Nature. A landscape, exhibiting, on the left, a pile of rocks, covered in part with bushes and brambles, from whose side rushes a cascade, which flows amongst large stones along a pebbly bed. On the right and front of the picture are three men, one of whom is the artist, seated, drawing the view above described, while one of his friends stands behind, directing his attention to some muleteers and other persons who are on the farther side of the water, close to the rocks. A fine evening. Painted in a free manner.

2 *ft.* by 1 *ft.* 8 *in.*—C. (*about.*)

Now in the collection of M. Cranenburg, Leyden.

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69. Peasants with Laden Mules. A mountainous country, presenting, on the left, lofty masses of rocks, which recede into the distant country. A cascade falls from their side, and ripples on the foreground along a rugged bank, overgrown with bushes and brambles, among which are decayed trees, and near the rocks rises a young oak. Upon a road which passes along the front, and winds round the base of the cliffs, is a woman on an ass, with her back to the spectator, preceded by a man on foot, driving before him a mule laden with a

bundle of clothes and a brass can, and followed by another man guiding two laden beasts. At some distance off, on the road, is seen a man on an ass. Broken ground, clothed in part with bushes and trees, compose the second distance; a river flows beyond it, and from hence the eye looks to a cluster of hills which bound the view. The aspect of a fine warm evening gives lustre to the scene.

4 *ft.* by 5 *ft.* 3 *in.*—C.

Presented by Sir George Beaumont, Bart., with many other fine pictures, to the National Gallery. Worth 400 *gs.*

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70. A Peasant with a Bundle under his Arm, driving two Mules. The view represents an open country, remarkable for some craggy rocks in front, and a deep ravine at their side, bounded by a high bank, and clothed with bushes, beyond which the eye looks over a great extent of country, watered by a river flowing through a fertile valley. Upon a road on the right, and close to the front, is a peasant wearing a red dress, with a bundle under his arm, driving two mules (one of which is laden with panniers), and a goat; and at the extremity of the road may be noticed a man on horseback, accompanied by a peasant on foot, with a cow, and followed by a dog. The aspect is that of early morning.

2 *ft.* 3½ *in.* by 2 *ft.* 1½ *in.*—C.

Now in the possession of Mr. Earl, of Liverpool.

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71. Muleteers, and a Woman on an Ass, arriving. The view represents a mountainous country, remarkable for a cluster of five trees, which rises amidst bushes from the centre of the foreground; from hence the eye looks over a valley to a lofty rocky mountain, the sides of which are tufted with bushy trees, and its remotest part sweeps off to the opposite side of the picture. Upon a winding road on the same side are two muleteers, one of whom is conducting his beast, which is

heavily laden with casks, and bales of goods; the other is mounted on a mule; and by the side of the latter is a woman on an ass. Done in lithography.

3 *ft.* 3 *in.* by 2 *ft.* 5 *in.*—C.

Now in the Dresden Gallery. Worth 350 *gs.*

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72. A Landscape, representing a woody country, in the foreground of which are two travellers on horseback, and a little beyond them is a stone bridge over a river: from hence is seen a richly-varied country, bounded by mountains.

1 *ft.* 5½ *in.* by 1 *ft.* 11½ *in.*—P.

Now in the Dresden Gallery. Worth 200 *gs.*

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73. Travellers in Conversation. The view represents a grand mountainous scene, abundantly adorned with clusters of trees and bushes, and remarkable for a pile of ruins on an eminence. Upon a road near the front may be noticed two travellers on horseback, who appear to have met, and are engaged in conversation: nearer the front is a peasant with a laden mule.

4 *ft.* 1½ *in.* by 3 *ft.* ½ *in.*—C.

Now in the Dresden Gallery.

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74. The Roman Ruin. A hilly landscape, with a river in the middle, flowing obliquely, through rocky banks, to the left of the foreground. The ruins of a large Roman tower stand upon its bank in the second distance, at the foot of which are two persons; and upon a road on the same side and front, are a female with a child in her arms, riding a mule, accompanied by a man on horseback, playing on a pipe, and preceded by three cows, two sheep, and a goat. A cluster of two trees stands close at the side, beyond which are rocks surmounted by trees, and the view is bounded by mountains.

Engraved by Byrne, from a picture then in the possession of Edmund Antrobus, Esq., 1778.

75. A Woman on a Mule, passing a Bridge. A grand mountainous scene, composed, on the right, of a chain of lofty rocks, surmounted by ruins, and having a river flowing at their base; the opposite side exhibits a view over a richly diversified country, bounded by mountains; on the foreground are a woman riding on a mule accompanied by a man on foot crossing a bridge, and a man angling near it.

4 *ft.* 2 *in.* by 3 *ft.* 1 *in.*

Now in the Dresden Gallery.

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76. Muleteers. The view exhibits a grand and richly-wooded scene, composed of lofty rocks on either side, forming a pass; a cluster of light trees rises from the centre of the foreground, near which is a peasant leading a mule by the bridle, and on the opposite side are a man on a mule, and another on foot.

4 *ft.* 4 *in.* by 3 *ft.* 2 *in.*—C.

Now in the collection of M. Van Lankeren, Antwerp.

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77. A Landscape, with lofty rocks on the right, and a broad road leading into the distant country, at the side and front of which are two men standing, and at a little distance from them are a waggon and horses arriving.

4 *ft.* by 3 *ft.* 4 *in.*—C. (*about.*)

Now in the collection of Madame Hoffman, Haarlem.

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78. A Landscape, exhibiting a grand mountainous country, composed, on the left, of a lofty rocky hill, divided by fissures, and covered in part with bushes and trees. This elevation extends, in a receding direction, over two-thirds of the picture; a high road from the left leads along the base of the hill, and appears to wind round its farthest point. On the right, the eye looks over a woody country, to a river which flows along the middle distance, and is lost among the moun-

tains. The figures and cattle, which contribute to the beauty of the scene, consist of two herdsmen, one of whom stands leaning on a staff, and appears to be conversing with the other, who is seated; two goats are browsing near them. On the road in the centre of the view is a peasant, in a sheep-skin jacket with red sleeves, mounted on a mule, accompanied by a man on foot; and considerably beyond them is a man seen approaching, driving before him three cows. The foreground offers a rich variety of docks, and other wild herbage, growing luxuriantly amongst bushes, brambles, and rocks. Two trees rise near the centre, the branches of which mingle with other trees. This superlative production is painted throughout in the artist's most finished manner, and in the richest hues of a refulgent sunset.

4 *ft.* 5 *in.* by 5 *ft.* 7 *in.*—C.

Now in the collection of the Right Hon. Alexander Baring.

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79. Herdsmen in Conversation on a Road. A mountainous landscape, with a road from the front through a rocky pass. The figures and cattle which enliven the scene consist of a herdsman seated at the side of the road, and another standing before him; near these are a dog, a goat, and a sheep. Two laden mules are approaching from an angle in the road. Engraved in the Musèe Français, by Niquet.

2 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—C.

Valued by the Experts du Musée, 1816. . 8000 *fs.* 320*l.*

Now in the Louvre.

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80. Peasants Watering their Cattle at a Fountain. The view is composed, on the left, of an excavated rock, with a fountain for cattle, at which two men have halted with their mules, laden with casks and other goods, and with these is a horse, the rider of which has dismounted; more towards the front is a pilgrim reposing. The opposite side of the picture exhibits a lake encompassed by high banks, on which stand

two thin trees, and from thence the eye looks over a hilly country, obscured by the hazy dews of the evening. An excellent example of the master.

1 *ft.* 4½ *in.* by 1 *ft.* 10½ *in.*—P.

Collection of Jeremiah Harman, Esq., 1830.

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81. A Traveller leading his Beast over a Rustic Bridge. A landscape, exhibiting a bold rocky scene, composed, on the right, of a lofty mountain, extending across one-half the picture; upon its summit is a tower, partly concealed by trees which grow on a jutting rock at the side; around its base flows a stream, which falls in cascades on the front ground. Upon a rustic bridge, abutting against a fragment of a rock, is a traveller leading his beast, preceded by another on a gray horse, and on a winding road at the foot of some rocks is seen a lady in a blue dress, mounted on a mule, attended by a man on foot, who appears to be speaking to a peasant seated on a bank. Close to the left are two trees rising from amongst brambles and underwood, and beyond these is seen a continuation of the stream, on the farther side of which the eye views a barren tract of country, bounded by hills. The delightful effect of sunrise pervades the scene. Engraved by Duttenofer, in the Musée Français.

4 *ft.* 9 *in.* by 6 *ft.* 4 *in.*—C. (*about.*)

Valued by the Experts du Musée, 1816. . 40,000 *fs.* 1600*l.*

Now in the Louvre.

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82. Two Gentlemen halting on a Road. A view in Italy, composed of a lofty hill on the right, finely diversified with trees and bushes, and having a cascade gushing from its side, which flows along its base. A road from the front traverses obliquely the foreground, on which are two gentlemen, one of whom has alighted from a gray horse, and is seated, tieing his boot, while his companion is having something done to his stirrup by a peasant. On the summit of a hill, a little way

off, are two herdsmen with sheep, a traveller on foot, and a woman on a mule; beyond these appear the distant blue mountains. The warmth of a fine summer's evening is delightfully diffused throughout the scene.

3 *ft.* 9 *in.* by 5 *ft.* 1 *in.*—C.

Now in the collection of the Prince of Orange, at Brussels.

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83. A Landscape, with a clump of lofty trees on the left, standing on a broken bank, diversified with bushes and brambles. Upon a winding road on the opposite side, are a woman on a mule, and a peasant on foot, driving before them three cows.

7 *ft.* 6 *in.* by 5 *ft.* 6 *in.*—C.

Now in the Royal Museum, at Madrid.

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84. The Eremites. A landscape, representing a wild and mountainous country, the resort of Eremites, whose habitations are seen along the sides of the mountains. A river flows through the centre, the banks of which are beautifully diversified with trees and bushes; and among the rocks in the foreground are two monks, one of whom is seated, perusing a book, the other is advancing from behind a rock towards his companion.

5 *ft.* 8 *in.* by 8 *ft.*—C.

Described from a lithographic print.

Now in the Royal Museum, at Madrid.

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85. Muleteers, with their Laden Beasts. The view represents an Italian scene, under the aspect of evening, and the appearance of a long dearth, the vegetation being brown and parched. On the left, the eye encounters a ridge of rocks, which recede into the middle distance, and across two-thirds of the picture: clusters of light trees and bushes adorn their summits, and a brook ripples among fragments of rocks at

their base towards the foreground. On the opposite side is a road over a hill, which leads into the distant landscape. A carrier, enveloped in a yellow cloak, is conducting two mules laden with red cloth and other merchandise, and an ass, along the road, followed by a dog; and on the top of the hill is seen a man carrying a long pole; from thence the eye looks over an open country, diversified with a river and buildings.

2 *ft.* 1 *in.* by 2 *ft.* 9 *in.*—C.

Collection of the late Duke de Berri; exposed for private sale at Messrs. Christie and Manson's, in 1834; price 550*l.* Not sold.

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86. A Landscape, representing a richly-wooden country. interspersed with masses of rocks, overgrown in part by bushes, brambles, and herbage. The view is distinguished, on the right, by a high square shaped hill, rendered picturesque by a variety of vegetation. The figures which enliven the scene consist of two men, one of them standing nearly naked, the other, wearing a sheep-skin jacket, is seated; these are on the left of the foreground: and on a road leading into the country are a woman riding a mule, followed by a man, driving a burthened horse and several sheep.

3 *ft.* 5 *in.* by 3 *ft.* 4 *in.*—C.

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87. A View in Italy, with a building of a round form in the middle, at the side of which passes a road leading to the front, on which are a man on horseback, and others on foot. A lake flows over the opposite side of the picture.

1 *ft.* 3 *in.* by 1 *ft.* 6 *in.*—P.

Formerly in the collection of Elisha Biscoe, Esq.

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88. The Artist drawing from Nature. A landscape, with a cluster of trees in the centre, and a road passing at their side, which winds round a cluster of bushes towards a bridge, entered by an archway, and having a tower near it.

The river flows obliquely to the right, and from thence the eye looks to the distant hills, diversified with trees and buildings. The figures which animate the scene, consist of the artist, represented sitting on the bank of the river, drawing, while a shepherd stands by his side, apparently conversing with him; and two men, a cow, and a laden ass, are on the left. A fine summer's evening sun gilds the scene.

3 *ft.* 2 *in.* by 3 *ft.* 8½ *in.*—C.

Collection of the Chevalier Erard, 1832. . 13,600 *fs.* 554*l*

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89. A Grand Waterfall. The picture is chiefly composed of an extensive cataract of water, rolling rapidly over rocks to the foreground, bounded on one side by mountains, and on the other by a high rocky bank, along which is a rugged road; in this part may be observed four men, two of whom have descended the bank, and one of them is dipping up water in a jug; the other two are about to join them. The distance terminates with a large round hill. The warmth of a fine summer's evening lends its charm to the scene.

4 *ft.* by 3 *ft.* 6 *in.*—C. (*about.*)

Now in the collection of Earl Cowper, Pansanger.

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90. A River Scene, with vessels. This picture is distinguished by a row of buildings situate near a river, along the shore of which lie several vessels. On the foreground are two peasants conducting laden horses, and a waggon drawn by oxen, along a road. The aspect is that of a fine sunny evening.

1 *ft.* 4 *in.* by 2 *ft.*—P.

Now in the Musée, at Frankfort. Worth 150*l.*

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91. A Landscape, traversed obliquely by a road, which is bounded on one side by a high rugged bank, surmounted by clusters of trees and bushes. On the farther side of these, and the right of the spectator, is seen a portion of a building.

The scene is animated by cattle and figures, among which may be observed a peasant seated on a bank in front, washing his feet in a stream, and a boy with a dog standing near him; beyond them is a man watering three burthened mules; and a little retired from these are three cows on the road. A fine sunny evening.

1 *ft.* 6 *in.* by 2 *ft.* 2 *in.*—P.

Now in the possession of Colonel Gray.

A picture corresponding with the preceding (*size* 1 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—C.) is in the Dulwich Gallery.

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92. Muleteers, and a Waggon laden with Wood. A view in Italy, exhibiting a mountainous site, with a bridge, composed of a single arch, over a stream in front, having a clump of trees at its foot, and some bushes growing on an adjacent bank. On the left is seen a waggon laden with wood, drawn by two oxen, and two men with a mule are on the bridge; from hence a road continues, and winds round the foot of a hill on the right, along which a man with three cows is passing. The warmth of a mid-day summer sun pervades the landscape.

1 *ft.* 11 *in.* by 2 *ft.* 4 *in.*—C.

Now in the collection of Baron Delessert, at Paris.

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93. Boys Bathing. A landscape, exhibiting a mountainous and well-wooded country. A cottage, partly hidden by trees, stands at the side of a hill; a river flows on the left, beyond which the view opens over a delightful country. The scene is animated by three travellers passing along a road in front, one of them, wearing a sheep-skin jacket, is mounted on a mule; another, dressed in a red cloak, rides a gray horse, and the third is on a brown one; a little to the right are four boys bathing. The scene is illumined by a fine sunny evening.

1 *ft.* 6½ *in.* by 2 *ft.* 2 *in.*—P.

Now in the collection of the Baron Fagel, at the Hague.

94. Soldiers conducting Prisoners. A grand landscape, representing a view in Italy. The composition offers, on the left, a chain of lofty rocks, from whose side gushes a stream, which falls in foaming masses among fragments of rock. The more distant country, although partially obscured by hazy mists, presents the appearance of a rich and fertile soil. This picture is distinguished from others by a file of halberdiers conducting two prisoners along a road towards the front. Two other soldiers with prisoners, and some peasants, are beyond them. This is an excellent picture by the master.

2 *ft.* 8 *in.* by 4 *ft.* 6 *in.*—C. (*about.*)

Exhibited in the British Gallery in 1831.

Now in the collection of Edward Gray, Esq., Haringay House.

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95. A View in Italy, representing a mountainous scene, and distinguished by a cluster of trees rising amidst bushes in the centre of the foreground. On a road which winds under some lofty rocks on the right, is a muleteer in conversation with a woman, behind whom is a boy, and near them are two laden mules; a little beyond these is a man on an ass, accompanied by another on foot; and still farther are other travellers. The opposite side of the picture exhibits an open country, divided by a river, which is bounded by hills. The warmth of a fine summer's day adds its charm to this excellent production.

1 *ft.* 6½ *in.* by 2 *ft.* 1 *in.*—P.

Now in the collection of the Baron Steengracht, at the Hague.

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96. Muleteers with their Laden Beasts. The view appears to represent the summit of an extensive hill, highly cultivated, and beautifully varied with bushy trees. A cascade breaks through a chasm of some rocks in the centre, and a winding road traverses the left, on which are a gentleman on a mule and a traveller on foot; a little beyond them are carriers

arriving with mules: there are also two men reposing on a bank at the side. The effect of sunshine pervades the scene.

2 *ft.* 2½ *in.* by 2 *ft.* 7 *in.*—C.

Now in the collection of the Baron Van Brienen Van de Grootelinde.

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97. Fishermen pulling in their Nets. A Landscape, representing a mountainous country, divided by a river, on the bank of which are three men pulling in their nets; these appear to attract the notice of two travellers, who are passing on an adjacent road, one of whom, wearing a red cloak, is on a brown horse, the other rides a white one; a man on foot is also near them; more towards the front is a fourth person, stopping to take up a package which lies by the side of his burthened mule; several peasants with their cattle are seen beyond them. The scene exhibits the usual variety of trees, bushes, and herbage, and is also represented under the delightful aspect of a fine summer's morning, with the mists still floating over the distant valley. This very excellent picture is etched by Both.

1 *ft.* 10 *in.* by 2 *ft.* 7 *in.*—C.

Now in the collection of M. Six Van Hillegom. Worth 600 *gs.*

A picture corresponding with the preceding description, was sold in the collection of M. Paillet, in 1797, for 2400 *fs.*, 100*l.*

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98. Muleteers. A view in Italy, exhibiting a country diversified with hills, dales, and water, and abundantly luxuriant in vegetation. The detail of this excellent picture presents a foreground rendered picturesque by a high broken bank, overgrown with bushes, brambles, and herbage: a cluster of lofty trees, of light and varied foliage, rises on the left; a second clump, of a similar kind, stands in the middle, and a high road passes along the base of a mountain on the left, and descends to the foreground. Of the several figures which give interest to the scene, are a man leading a laden mule, accompanied by a traveller in a red cloak; and still farther is

another traveller on a mule: these are approaching the spectator. Additional beauty is given to the picture by the delightful aspect of a fine summer's evening. This is a brilliant production, of the choicest quality.

3 *ft.* 5 *in.* by 4 *ft.*—C.

Collection of the Baroness Thoms, 1816. . 5610 *flo.* 305*l.*
Now in the Musée at the Hague. Worth 800*l.*

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99. A View in Italy. The composition exhibits, on the right, a chain of lofty hills, extending from the front into the distance. A stream gushes from the side of a hill, and flows rippling among rocks to the front, where it is crossed by a rustic bridge, on which is a herdsman with cattle. The road from thence continues round on the left; in this part are a traveller on a laden mule, and another on foot by his side.

1 *ft.* 7 *in.* by 1 *ft.* 4 *in.*—P.

Now in the collection of the Baron Nagel, at the Hague.

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100. The Muleteers. A landscape, composed, on the right, of a mass of rocks, surmounted by bushes and a few light trees, beyond which is a mountain, of a perpendicular form, with a tower and other buildings on its summit. The opposite side exhibits an open country, diversified with clumps of low trees, water, and distant hills. On a winding road in front are two men with four laden mules; one of the former, having a stick in his hand, stands close to the side of the nearest beast, and the other is on horseback in the rear of them.

Described from a print engraved by Labarthe, in 1779.

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101. A View in Italy. The composition exhibits, on the left, a large mass of rocks, excavated, and supported in part by a pillar of stone: near this part is a traveller on a gray horse, holding the reins of a mule, while the rider reposes on

a stone by the side of his beasts: beyond these is a third man, mounted on an ass, and another animal of the same kind near him. A road passes obliquely into the distant country. A beautiful summer's evening. Engraved, No 43, in the Stafford Gallery.

11½ *in.* by 1 *ft.* 2¾ *in.*—P.

Now in the Bridgewater Collection, Lord Francis Egerton.

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102. A Landscape, representing a mountainous country, traversed by a winding road, which passes over the acclivity of a hill on the left. On the road, and approaching the front, are two muleteers with their burthened beast, followed by a woman riding an ass. A cluster of light trees is on the left, and a river is visible among the mountains in the distance. A warm sunny evening.

1 *ft.* 9 *in.* by 2 *ft.* 1½ *in.*—P.

Formerly in the possession of John Robins, Esq., 1831.

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103. A Landscape, representing a hilly and well-wooded country, with two large trees in the centre of the foreground, by the side of which is a peasant, wearing a sheep-skin jacket, driving a mule laden with panniers. The scene is further enlivened, in the second distance, by a party of two gentlemen on horseback, accompanied by a man and two dogs, passing a ford, near which are a man seated on a bank, and a herdsman standing by him; considerably beyond them are faintly seen two huntsmen, with dogs, in pursuit of a stag. The warmth of a fine summer's evening is diffused throughout the scene.

1 *ft.* 7½ *in.* by 2 *ft.* 1 *in.*—C.

Exhibited in the British Gallery in 1832.

Now in the collection of Charles Bredel, Esq., 1835.

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104. Mercury and Battus. The subject is introduced by Andrew Both, in a grand mountainous landscape, and near the foot of two trees, the foliage of which reaches to the top,

and covers a large portion of the picture. Battus is seen seated with his back to the spectator, sinking under the somnific influence of the pipe of Mercury. This excellent example of the two masters is signed, and dated 1651.

5 *ft.* 2 *in.* by 4 *ft.* —C.

Now in the Royal Gallery at Munich.

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105. Sportsmen in a Landscape. The view exhibits a hilly country, with a river winding through it, crossed in the middle distance by a bridge of two arches. A handsome building with a dome top, partly concealed by a cluster of bushy trees, is seen at some distance off, near the side of a high rocky mountain. On the foreground are two sportsmen with their guns, and beyond them, to the left, are peasants with mules, and a flock of sheep: on the opposite side are three persons, one of them seated on the bank of the river, and the others standing in conversation together. A good picture.

Now in the Florence Gallery.

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106. A View in Italy, representing a mountainous scene, with an extensive lake, and abundance of trees and underwood. Upon a high road which passes among trees, and by the side of some lofty rocks, are travellers with laden horses; these are met by a man driving a herd of goats and other cattle.

2 *ft.* 1½ *in.* by 2 *ft.* 9 *in.*—P.

This picture is now in the Palace at Hanau, but belongs to the Hesse Cassel Collection.

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107. A Muleteer and his Laden Beast. A view in Italy, representing a hilly and richly-wooded country, composed, on the left and front, of a clump of young trees, rising from a rocky bank, over the summits of which appears to be a road, down which a peasant has just passed, driving before him

three oxen: beyond these are clusters of trees, of light and tasteful foliage, growing on a high bank, and concealing in part a hill clothed with bushes. Upon a road leading in an oblique direction from the front, is a man sitting sideways on a mule, preceded by another laden with casks, and approaching the spectator; from hence the eye looks along a river flowing between high banks, abundantly clothed with bushes, and receding in delightful gradation to the most distant mountains. The glowing warmth of a fine summer's afternoon is sweetly diffused through the scene. This is an exquisite example of the master.

1 *ft.* 3½ *in.* by 1 *ft.* 10¾ *in.*—Cop.

Imported by the Writer in 1826.

Now in the possession of Mr. Artis, 1835.

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108. A Landscape, composed of a rocky eminence, near the centre of the view, beyond which is a continuity of hills, with a high road winding round them, on which is a woman on horseback, accompanied by a man leading a laden mule. The foreground is richly diversified with fragments of rocks, herbage, a cascade of water, and a clump of trees.

3 *ft.* 4 *in.* by 3 *ft.* 6 *in.*—C.

Collection of the Duke of Brunswick.

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109. A Mountainous Scene, with a high road at the foot of some hills, winding round a lofty tree. Several travellers, and peasants with cattle, are on the road. On the opposite side is a high mountain, which extends into the distance.

1 *ft.* 7 *in.* by 2 *ft.* 2 *in.*—P.

Now in the collection of the Duke of Brunswick.

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110. A Pilgrim in conversation with Herdsmen. The scene exhibits a mountainous and richly-wooded country, with a river on the left, and on the same side a road, which winds

round a clump of trees, and traverses the landscape to the opposite side, where it again turns, and is lost amidst trees and hills. Upon an angle of the road in front, may be observed a pilgrim with a staff in his hand, standing with his back to the spectator, speaking to a herdsman who is seated at the foot of some trees, and at whose side stands a youth: a ram and two goats are near them. Beyond these is a peasant driving six oxen down the road towards the river, in which six youths are bathing. The warmth of a fine morning is diffused through the scene.

3 *ft.* 6½ *in.* by 4 *ft.* 3½ *in.*—C.

Exhibited in the British Gallery in 1834.

Now in the collection of the Marquis of Westminster.

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111. Muleteers, &c. A view in Italy, representing a mountainous scene, richly diversified by clusters of trees, abundance of bushes and underwood, and a winding river. The scene may be distinguished from others by a road on the left, on which are a peasant sitting sideways on a mule, and another standing near him; these are followed by other travellers. At a turn of the road, considerably beyond them, is a woman mounted on an ass, driving a laden mule. In addition to these is a man reposing by the roadside, close to the front, and three goats browsing near him. The general effect is that of a hot summer's day.

4 *ft.* by 4 *ft.* 10 *in.*—C. (*about.*)

Now in the Palace at Tzarskoe Zelo, near St. Petersburgh.

Worth 400 *gs.*

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112. Muleteers passing through a bold rocky country, on a fine summer's morning. The view exhibits a wild Italian scene, composed, on the right, of masses of rocks, among which bushes, docks, and flags, grow luxuriantly, nourished by the moisture of a rippling stream which flows at their base. A

little retired from these is a road leading across the country, at the foot of a rocky mountain, whose sides are in part clothed with bushes and trees: a cluster of young oaks stands at the side of the road, along which a peasant on a gray horse is passing, followed by another on foot, and in advance of these is a man with two laden mules, who appears to be speaking to a traveller sitting near him. A woman standing, and a boy keeping three goats, are in the group: beyond these is a herdsman driving cattle down a turn in the road. On the opposite side, the eye looks over a delightfully varied country to the distant hills, which sparkle with the rays of the morning sunshine.

4 *ft.* 1 *in.* by 5 *ft.* 1 *in.*—C.

Now in the collection of Frederick Perkins, Esq., 1835.

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113. Muleteers with Laden Beasts, and Peasants with Cattle. A hilly and well-wooded country, with a road along the foreground, overflowed in part by recent rains. A man on a mule is passing through the pool, driving before him an ox and a mule, the latter of which is laden with a high package of goods, and is followed by a peasant with two cows. A little beyond these are two sportsmen, one of whom is reclining on a bank, and a third is seen descending a hill. The appearance is that of a fine summer's morning.

1 *ft.* 9½ *in.* by 2 *ft.* 3 *in.*—C.

This picture has lost much of its original beauty, by injudicious cleaning.

Now in the Dulwich Gallery.

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114. A Landscape, composed, on the right, of a high and abrupt bank, surmounted by bushes and a few light trees; the rest of the view exhibits a bald and open scene. A four-wheeled waggon, drawn by two horses, is passing by the bank;

and on the opposite side are a peasant, a white horse, an ass, and a dog.

1 *ft.* 8 *in.* by 1 *ft.* 3 *in.*—C (*about.*)

Now in the Dulwich Gallery. Worth 80 *gs.*

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115. A perspective View along a high road, in front of which are a peasant seated sideways on a horse, approaching, and a boy giving a mule water from a pail; these are near a cottage at the side, only a small part of which is visible. Considerably farther on the road a man is seen driving cattle. Both this and the preceding, are very indifferent examples of the master.

1 *ft.* 8 *in.* by 1 *ft.* 3 *in.*—P.

Now in the Dulwich Gallery. Worth 80 *gs.*

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116. Dismounted Travellers crossing a Brook. The view exhibits a wild rocky scene, divided in the centre by a brook, which ripples over stones to the foreground. A beautiful clump of trees rises on the bank of the stream, on the farther side of which are two men on foot passing the rivulet; one of them leads a white horse. A high road on the right, leading into the distant country, is traversed by a number of peasants and travellers, and among them is a peasant approaching, driving an ox, at the same time a man on a mule is passing him: beyond these is a third on an ass, apparently speaking to one on foot; and on a bank at the side of the road are two poor men, one of whom is seated. The general effect is that of a fine evening.

2 *ft.* 4 *in.* by 3 *ft.* 7 *in.*—C.

Now in the Dulwich Gallery. Worth 400 *gs.*

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117. Travellers slaking their Thirst at a Stream on the Road. The view exhibits a grand mountainous scene, with a high road winding through the centre to a building of an octagonal form in the middle distance. A cluster of lofty

trees rises among bushes from a rugged bank on the left, and on the opposite side is a chain of rocky mountains, from the side of which rushes a cataract, which falls among stones, and rolls under a rustic bridge towards the front; in this part are three travellers, one of whom is on his knee drinking out of his hand; a second stands on the margin, and the remaining one is at the side of his mule. A cart drawn by two horses, and a woman with a basket on her head, are seen at a little distance off on the road.

Described from a drawing.

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118. A Muleteer with two Laden Mules. A landscape, representing a mountainous country, distinguished in its composition by a cluster of three trees, rising in the centre of the foreground near a pool of water, and amidst rocks, brambles, and wild herbage. A road passes at the extremity of the foreground, along the foot of some rocky mountains overgrown in part with bushes and young trees. A muleteer, preceded by his dog, is on the road, leading two laden mules by a cord, and on the verge of a bank, by the side of the road, are two men and a woman reposing; at some distance off is seen another traveller, beyond whom the eye looks over a hilly country.

Described after a drawing by Van Stry, who formerly possessed the picture.

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119. Peasants halting on a Road. This splendid picture presents, on the right, a rustic bridge over a deep ravine, beyond which is a chain of lofty rocks, clothed in part with bushes, and receding into the distant landscape. A cluster of trees, of light and varied foliage, rises from a rugged bank in the centre of the foreground, and the left of the scene opens over a beautiful valley, through which winds a river; from hence the eye looks to some flat lands, bounded by a lofty mountain. Upon a road on the same side, and in front, are

four peasants, who appear to be in conversation; one of them is seated sideways on an ass, a second stands at the head of the beast, and the remaining two are on the opposite side of the road, one of them seated. A laden ass is near the latter persons, at the entrance of a road leading to the bridge, beyond which is a traveller. Bushes, brambles, and a variety of the details of nature, give interest to the foreground, and the whole scene glows with the warmth of a summer's afternoon.

2 *ft.* 5 *in.* by 3 *ft.* 7 *in.*—P.

Now in the Royal Gallery at Munich. Worth 400 *gs.*

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120. Travellers attacked by Robbers. This subject is represented as passing on a high road, leading through a wild and mountainous country, rendered picturesque and interesting by clusters of lofty trees, craggy rocks, and the cooling freshness of a waterfall. The cattle and figures are by the pencil of Wouwermans.

2 *ft.* 2 *in.* by 2 *ft.* 5½ *in.*—C

Now in the Royal Gallery at Munich.

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121. A View in Italy, representing a mountainous scene, divided by a river, supposed to be that of the Tiber, whose banks are adorned with clusters of trees and underwood. The surrounding country offers the usual variety of hill and dale, and lofty abrupt rocks, clothed in part with bushes, from amidst which gushes a stream, which falls foaming into an adjacent ravine. Upon a high road which winds through the landscape, are herdsmen with cattle and travellers; the distance terminates with the mountain soracte.

4 *ft.* 6 *in.* by 5 *ft.* 6 *in.*—C. (*about.*)

This capital picture was bequeathed, with many others, together with a large collection of prints, to the University of Cambridge, by Lord Viscount Fitzwilliam.

LANDSCAPE WITH FIGURES.

JOHN BOTH.

four peasants [illegible]; one of them [illegible] at the head of the [illegible] the remaining two are on the opposite side of the [illegible] at the entrance of a road leading to the [illegible] as a traveller. Bushes, brambles, and a [illegible] of nature, give interest to the foreground [illegible] scene glows with the warmth of a summer's [illegible].

2 *ft.* 5 *in.* by 3 *ft.* 7 *in.*—F.

Now in the Royal Gallery at Munich. [illegible]

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120. Travellers attacked by Robbers. This subject is represented as passing on a high road, leading through a wild and mountainous country, rendered picturesque and interesting by clusters of lofty trees, craggy rocks, and the cooling freshness of a waterfall. The cattle and figures are by the pencil of Wouwermans.

2 *ft.* 2 *in.* by 2 *ft.* 5½ *in.*—C.

Now in the Royal Gallery at Munich.

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121. A View in Italy, representing a [illegible], divided by a river, supposed to be that of the Tiber, whose banks are adorned with clusters of [illegible] underwood. The surrounding country offers the usual variety of hill and dale, and lofty abrupt rocks, clothed in part with bushes, from amidst which gushes a stream, which falls foaming into an adjacent ravine. Upon a high road which winds through the landscape, are herdsmen with cattle and travellers; the distance terminates with the mountain soracte.

4 *ft.* 6 *in.* by 5 *ft.* 6 *in.*—C. (*about.*)

This original picture was bequeathed, with many others, together with a large collection of prints, to the University of Cambridge, by Lord Viscount Fitzwilliam.

122. Three Peasants in conversation. The view exhibits an Italian scene, and offers, on the left, a pile of rocks which extend into the extreme distance; a few bushes and light trees grow on their sterile sides, and a gentle cascade foams at their base, and extends along a portion of the foreground. On the opposite side are two herdsmen and a boy, one of the former is seated on a bank, while the other, having a staff in his hand, stands in conversation with him: beyond these is a man on an ass, accompanied by another on foot, who is driving a laden ass over a causeway, leading to a pass on the rocks. The glowing warmth of sunset is diffused throughout the scene.

1 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—P.

Recently imported from Holland, 1835.

THE FOLLOWING PICTURES (NOT IDENTIFIED IN THE PRECEDING LIST) WERE EXHIBITED IN THE BRITISH GALLERY.

123. A Landscape, presenting a view of the lake of Bolseno, with a waterfall.

Mrs. Arnold, ... 1815.

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124. A Landscape, with figures.

Lord de Dunstanville, ... 1818.

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125. A Landscape, with figures.

Lord de Dunstanville, ... 1818.

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126. A Landscape, with figures.

Bishop of Durham, ... 1819.

127. A Landscape, with sportsmen.
Earl Harcourt, ... 1823.

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128. A View in Italy; the Ponte Mola is seen in the distance.
Sir W. Gomm, ... 1824

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129. The Cascatella at Tivoli.
The Rev. Archdeacon Cambridge, 1824.

DRAWINGS.

John Both appears to have devoted but little time to drawing on paper, and hence his productions of that kind are few in number, and are consequently valued in proportion by the collector. The very few that have come under the Writer's notice were done in Indian ink, and closely resembled, both in handling and style, his pictures in oil colour.

His etchings consist of fifteen pieces, ten of which represent landscapes: they are done with a light hand, and a firm point, assisted by few touches of the graver and the dry point.

The four following Landscapes are upright in shape:—

1. The Woman on a Mule. The view exhibits a mountainous scene.

2. The Waggon drawn by Oxen. *See No.* 6, *p.* 173.

3. The Great Tree. This object rises in the centre of the foreground, and beyond it is a peasant driving an ox, preceded by a man on horseback.

4. The two Mules. The scene represents a mountainous country, with a chain of lofty rocks, at the base of which are two mules laden with casks.

The following six are oblong in shape:—

5. The Stone Bridge. On the bank of the river is a man standing with his back to the spectator, in conversation with three others who are assembled round him.

6. The Muleteer. A youth leading a mule laden with casks: he appears to be speaking to an old man, who has both hands on the top of a staff.

7. The Passage or Ferry Boat, in which are two persons of distinction, and two oxen. A gentleman on foot, and a lady on horseback, are on the bank, waiting to return by the boat.

8. The two Cows on the Bank of a Pond. Near the beasts are two peasants, one of whom is seated.

9. The Fishermen. Three fishermen hawling their nets in the presence of two cavaliers.—*See No.* 97, *p.* 207.

10. The Wooden Bridge. Two mules, followed by their drivers, are passing over the bridge, and on the left is a man on a mule, going towards it.

THE FIVE SENSES.

These are etched by John Both, after designs by his brother Andrew.

1. Sight, represented by a man selling spectacles.

2. Hearing. A peasant standing on a basket reading a gazette.

3. Smelling. A peasant woman cleaning a child.

4. Taste. A woman selling cakes.

5. Feeling. A charlatan drawing a peasant's tooth.

SCHOLARS AND IMITATORS

OF

JOHN BOTH.

THIS favourite artist has had many clever imitators, whose pictures have occasionally been considered worthy of the name of their prototype. Among the most successful may be enumerated WILLIAM DE HEUSCH. He was born at Utrecht in 1638, and after acquiring the rudiments of the art from some obscure painter in his native city, he travelled to Rome, and there completed his academic studies under John Both. With this master's style and other peculiarities he became so thoroughly embued, that all his subsequent productions bear evidence of the service of his scholastic studies. Not only are his compositions similar to those of John Both, but his handling, although less sharp and angular, partakes of the same delicacy of touch; his colouring also, though not devoid of freshness, is frequently tinged with pinky hues in the skies, and is otherwise defective in harmony and correct keeping. The figures in this painter's works (which are generally of a small size) are usually introduced either by Poelemburg, Schillincks, Helslockade, or some other hand.

He died in 1702.

JACOB DE HEUSCH was a nephew and scholar of the preceding painter; and, like him, appears to have aimed at an imitation of the works of John Both; and although he was less

successful in these attempts than his uncle, his pictures are by no means deficient in merit.

He was born at Utrecht in 1657, and died in 1701.

John Wills or Wilts. This artist has already been noticed among the imitators of Nicholas Berghem, and he is here mentioned in consequence of many of his pictures bearing considerable resemblance to those by John Both. A few of this class have come under the Writer's notice, in which the figures were either introduced by Philip Wouwermans, Nicholas Berghem, or Poelemburg.

William Van Swaanenburg. Whether this painter was a scholar of John Both, or not, the Writer is unable to state; but there is sufficient evidence in his works to convince the inquirer, that his object was to imitate that master's pictures, and some of these imitations are sufficiently like the colouring and manner of Both to mislead the inexperienced.

Fredrick Moucheron, born at Emden, in 1633, has the reputation of having learnt the art under John Both: his pictures, however, cannot be considered as imitations of that master's, although they have, in the compositions and execution, sufficient to inform the observer the school from whence his knowledge was derived. The pictures by this painter are distinguished by a prevalance of olive hues, in the verdure of trees and grounds, and in the composition, by buildings on the summits of hills; the glowing warmth of the morning or evening sunshine is generally diffused throughout his scenes. This artist appears to have lived on friendly terms with Adrian Vander Velde, who has embellished most of his pictures with figures and cattle. Many of his pictures have unfortunately become dark by time; but such as have escaped this accident are worthy of being classed among the works of the best masters of the Dutch school.

He died at Amsterdam, in 1686.

Isaac Moucheron was a son and scholar of the preceding artist, and also a close imitator of his works, so much so that it requires considerable experience to discriminate them. This painter had not however the advantage of the pencil of Vander Velde to adorn his landscapes with figures, and these accessories were usually supplied by Lingelbach, and others.

Henry Verschuring was born at Gorcum, in 1637; he is said to have studied several years in the school of John Both, but his taste led him subsequently to pursue a different line of the art, and he painted with considerable success, battles, march of armies, views of the entrance to towns, ruins, and interiors, so that there is little of his master's style or colouring visible in his pictures.

JOHN WYNANTS.

This excellent landscape painter was born at Haarlem, in 1600; but such has been the negligence or ignorance of biographers, that no mention is made of his condition in life, or even the name of the master under whom he learnt the art. To his pictures, therefore, must the inquirer look for any knowledge of the man, or any trace of his master. These will satisfactorily inform him, that Wynants was a studious person, and a close observer of nature; that he was also endowed with considerable taste, and strong imitative faculties; but as no similarity of style or colour to those of any other painter is discoverable in his pictures, it is probable that he learnt the art by the force of his own natural genius. His early works usually represent the picturesque habitation of the peasant, or the ruins of some ancient mansion, with its mouldering walls, an adjacent road, and the surrounding country; these are always painted in a neat and careful manner, and in a tone of colour tending to brown or blackish hues.

In his second period he becomes more excursive, breaks into the open country, and encounters a wide expanse of landscape, composed of hill and dale, woods

and rivers, embellishing the lovely scene with a rich variety of objects, such as sandy banks, winding roads, withered trees, and wild plants. Occasionally his views are more confined, and the eye is entertained with a faithful picture, composed of a clayey bank, a rugged road, an old tree, wild flowers, herbage, and a sedgy pool. Such, with few deviations, compose the views of the whole of his productions; but, notwithstanding the similarity of the scenes represented, there is a great disparity in their quality; those of his middle time being clear and luminous in effect, and delightfully delicate in the execution. No artist furnished more luxuriantly the foregrounds of his pictures, or gave greater variety of form and tint to the soil, in which the dock, the thistle, and the bramble, seem to be indigenous. In the latter years of his life, he appears to have lost the high feeling for the art which at one period influenced him, and to have degenerated into a species of indifference, or negligence; for his execution is frequently coarse, and his colouring brown and heavy; defects by no means compensated by the great practical knowledge and masterly handling which such pictures at all times possess.

Wynants painted figures very indifferently, and this defect he felt so severely, that he is said to have used every means in his power to conceal it: to this keen sense of his deficiency may be attributed the extraordinary pains he took with his pupils, Philip Wouwermans and Adrian Vander Velde, to make them masters of so necessary an embellishment to landscape scenery. The eminence to which these artists arrived in their profes-

sion has added lustre to the name of their master.* After the acquisition of two such scholars, he was relieved from all further embarrassment, and his pictures acquired increased value, from the admirable figures and animals which they introduced. In the absence of the above artists, he had recourse to Jan Lingelbach (who may also have been a pupil of Wynants, for he is said to have established a school of painting at Haarlem), and there are a few of his works in which may be discovered the figures by Barent Gael, and Schellincks.

It is right to observe, that although this master's works exhibit a large proportion of the several qualities which compose a good picture, he has been censured by many for a prevalence of pallid hues in the foliage of his trees and vegetation, or in other words, an absence of that verdant freshness which gives life and beauty to nature.

Biographers are mistaken in stating his death to have occurred in 1670, for the Writer has seen pictures by his hand, dated 1673. A Dutch Dictionary of Painters, edited by M. Van Eynden, and M. Vander Willegan, published in 1816, says he died in 1677.

* The few pictures by Wynants, into which Philip Wouwermans has introduced the figures, in proportion to those which have received the same advantage by Adrian Vander Velde, confirms an opinion entertained by the Writer, that the former painter remained a much shorter period under his tuition than the latter, and probably only entered his school to improve his style in landscape painting, he having previously studied under P. Verbeck.

THE

WORKS

OF

JOHN WYNANTS.

1. A Landscape, exhibiting a finely undulated country, adorned with clusters of trees and a river, and the foreground richly varied with withered trees and wild herbage. The agreeable scene is also animated with figures by Wouwermans: these chiefly consist of a lady on horseback, a man holding his horse by the bridle, and two travellers.

1 *ft.* 9 *in.* by 2 *ft.* 6 *in.*—P.

Collection of the Count du Barri, . 1774. . 1350 *fs.* 54*l.*

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2. A House, of a picturesque appearance, surrounded by a hedge and a fence, by the side of which passes a high road, leading through a pleasant country. Some peasants, consisting of a man, a woman, and a child, contribute to the interest of the scene.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—P.

Collection of the Count du Barri, . 1774. . 930 *fs.* 38*l.*

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3. A Landscape, abounding with sandhills, and adorned with a few clumps of trees. The scene is also remarkable for a windmill, standing on an eminence. The figures which

enliven it consist of a man on horseback, followed by his dog: these are attributed to Wouwermans.

1 *ft.* 5 *in.* by 1 *ft.* 3 *in.*—P.

Collection of M. Blondel de Gagny,	1776,	1216 *fs.*	48*l.* 10*s.*
——— M. Le Brun, . . .	1791.	1030 *fs.*	41*l.*

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4. A Landscape, composed of sandy hills, of a broken and picturesque appearance, scantily covered with herbage and a few trees, and intersected by a road. The introduction of a woman with a child, and a man on horseback, by Lingelbach, give additional value to the scene.

11 *in.* by 1 *ft.* 1½ *in.*—C. on P.

Collection of M. Blondel de Gagny,	1776. .	835 *fs.*	33*l.* 10*s.*

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5. A Stag Hunt. The subject is introduced in a hilly country, adorned with clusters of trees, and divided by a high road. The scene is animated by a party of huntsmen, with attendants and dogs, pursuing a stag and a fawn: these are by the hand of Wouwermans.

10 *in.* by 1 *ft.* 1¾ *in.*—P.

Collection of M. Blondel de Gagny,	1776. .	900 *fs.*	36*l.*
——— the Count de Vaudreuil,	1784. .	1051 *fs.*	42*l.*

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6. A Landscape, composed, on the right, of sandhills, behind which are some trees, apparently forming the entrance to a forest; and on the opposite side and front are two old trunks of trees near a bushy hedge. An old gateway and some houses serve to distinguish the scene.

1 *ft.* 6 *in.* by 1 *ft.* 10 *in.*—C.

Collection of M. St. Aignan, . .	1776. .	1200 *fs.*	48*l.*
——— M. Gros, ...	1778. .	3121 *fs.*	125*l.*

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7. A Landscape, representing an open and finely diversified country, divided by a road in front, on which is seen a huntsman in full gallop, accompanied by persons on foot, who are

running from all sides with their dogs; and one of the latter, which is on the left, appears to have started a hare. The figures and animals are ascribed to Wouwermans.

3 *ft.* 1 *in.* by 2 *ft.* 7 *in.*—C.

Collection of M. Paillet, . . . 1777. . 1316 *fs.* 53*l.*

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8. A Landscape, with a woody hill, which several huntsmen are descending, and two others are stopping with their dogs. The distance presents an open and varied country.

1 *ft.* ½ *in* by 1 *ft.* 3 *in.*—C.

Collection of M. Paillet, . . . 1777. . 600 *fs.* 24*l.*

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9. A Landscape, intersected in the middle by a road, on which are a traveller with his dog, and beyond him, a cavalier accompanied by a man on foot. On the left is a hill illumined by the sun, and at the foot of it are a man and a woman. The figures; &c., are by Lingelbach.

11 *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. Paillet, . . . 1777. . 880 *fs.* 35*l.*

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10. A Landscape, divided by a high road leading to a wood, along which is passing a gentleman on horseback in full gallop, followed by his dog; the light falls upon this part of the picture, and illumines a sandy hill, of a broken and picturesque surface; the foreground is enriched with plants, &c.

1 *ft.* 9 *in.* by 2 *ft.* 5½ *in.*—P.

Collection of M. Paillet, . . . 1777. . 510 *fs.* 20*l.* 10*s.*

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11. A Landscape, with a thatched cottage, and a fence enclosing some fine trees on the right; two figures and several animals are on the foreground.

2 *ft.* by 2 *ft.* 7 *in.*—C.

Collection of the Prince de Conti, 1777. . 1500 *fs.* 60*l.*

——— M. Tolozan, . . . 1801. . 2485 *fs.* 100*l.*

12. A View over a Flat Country, divided on the left by a road, on which are a gentleman on a white horse, a beggar, and two dogs. At some distance off, on the opposite side, are a carriage and pair, followed by a man on foot.

9 *in.* by 11½ *in.*—C. on P.

Collection of the Prince de Conti,	1777.	.	913 *fs.*	36*l.*
———— M. Goll de Frankenstein,	1833.	.	435 *flo.*	39*l.*

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13. A Landscape, representing a picturesque and agreeably-wooded scene. At the side of a high road is a traveller, seated, in conversation with another who stands by him; and near a group of trees, at some distance off, are a gentleman on horseback, and a shepherd with sheep.

1 *ft.* 1 *in.* by 1 *ft.* 5 *in.*—P.

Collection of M. Servad, .	*Amst.* 1778.	.	400 *flo.*	36*l.*

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14. A Landscape, exhibiting a well-wooded country, with a cottage at the side, at the half-door of which is a man looking at some poultry, and at some distance off are a woman and child.

11½ *in.* by 1 *ft.* 2½ *in.*—P.

Collection of M. Servad, .	*Amst.* 1778.	.	375 *flo.*	33*l.*

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15. A Huntsman reposing. This excellent picture is composed, on the right, of two old oaks, one of which is broken, and its trunk lies among docks and other wild herbage on the foreground; beyond these objects the eye looks to a forest, extending over half the scene. On the opposite side, and a little retired from the front, are two sportsmen, one of whom is seated, and the other recumbent on the ground, while their dogs are crouching near them; from thence is seen an open and diversified country, animated with peasants, oxen, and sheep; the view terminates with a river, and a church on an

eminence. Signed, and dated 1668. The figures are by the hand of Adrian Vander Velde. Engraved in the Musée Français, by Gessler.

3 *ft.* 6 *in.* by 4 *ft.* 6 *in.*—C.

Collection of M. Randon de Boisset,	1777.	10,000 *fs.*	400*l.*
Valued by the Experts du Musée,	1816.	15,000 *fs.*	600*l.*

Now in the Louvre.

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16. A Large Landscape, representing a fertile country, diversified with wood and water, and distinguished from others by a road over a high hill, on which are a sportsman with two dogs, and a woman seated at its side: these are by Lingelbach. A good picture.

Now in the collection of the Baron Delessert.

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17. A Landscape, composed, in the centre, of a high broken sandy hill, with a road on the left, and a bridge on the right of it. The figures and animals which enliven the scene are by Lingelbach.

Now in the collection of the Baron Delessert.

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18. A View in the Neighbourhood of a Village, with a cottage embosomed in trees on the left, and a rugged road passing through a wood, on which are a herd of swine, &c.; these, together with the figures, are by Adrian Vander Velde.

Now in the collection of the Baron Delessert.

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19. Travellers reposing. The view is chiefly composed of a high sandhill, of a broken and picturesque form, occupying a large portion of the picture on the right, and a high road winding into the distant landscape. The figures which animate the scene are by the pencil of Lingelbach, and consist of a man in a scarlet jacket, with his back to the spectator, followed by a dog; a man and a woman sitting by

the roadside; and at some distance off, a man on a white horse, and another on foot, are seen approaching.

1 *ft.* by 1 *ft.* 2½ *in.*—P.

Now in the collection of William Wells, Esq., Redleaf.

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20. A Landscape, with some ground fenced off at the side, and in the enclosure are a withered tree, and part of an old wall, covered with foliage. The figures which enliven the scene are ascribed to P. Wouwermans: amongst them, and near the old tree, are a woman seated with a child by her, and a man lying down; another man is putting hay into a trough, and near this group are two dogs. In a distant part of the landscape may be observed, on a height, a post-waggon, drawn by four horses. Signed, and dated 1659.

1 *ft.* 7 *in.* by 1 *ft.* 5 *in.*—P.

Collection of M. Randon de Boisset, 1777. . 1510 *fs.* 60*l.*

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21. A View in the Neighbourhood of Haarlem, representing a country of a sandy soil, with the Dunes in the distance. On the left is an ancient brick building, with a round tower and gateway, towards which a man on an ass, and a woman carrying a basket at her back, are going. The opposite side of the picture is occupied by a hill, with a rustic fence at its side, in front of which stands an old tree. The country is entered by a winding road, on which is a gentleman on a gray horse approaching, of whom a beggar with a child is asking alms: beyond them is a man with a basket at his back. The figures and cattle are by Lingelbach. Engraved, No. 32, in the Stafford Gallery.

3 *ft.* 4½ *in.* by 4 *ft.* 3¾ *in.*—C.

Collection of M. Randon de Boisset, 1777. . 1961 *fs.* 78*l.*
——— M. de Calonne, . . 1788. . 2400 *fs.* 96*l.*
——— M. Marin, ... 1790. . 1801 *fs.* 72*l.*

Now in the Bridgewater Collection, Lord Francis Egerton.

22. A Landscape, with avenues of trees, and a farm-house, at the door of which is a woman looking at some poultry in the road; several other figures, variously disposed, are also introduced, and these are attributed to Lingelbach.

1 *ft.* 1 *in.* by 1 *ft.* 3 *in.*—C.

Collection of M. Randon de Boisset,	1777.	1200 *fs.*	48*l.*
——— M. Marin, ...	1790.	1160 *fs.*	46*l.*
——— M. St. Martin, . .	1806.	850 *fs.*	34*l.*

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23. A View in Holland, composed chiefly of sandy hillocks, bare of verdure, and crowned on the left with clusters of bushy trees, in front of which are the broken stem of an oak, and the trunk of another with a single branch; some flourishing thistles and other wild herbage grow at their base, and along the foreground; on the opposite side, is a pool of water, near which are two men, one of whom is seated; beyond these is a traveller on a road, followed by a dog, going towards a cluster of three trees on the summit of a sandy hill; still more remote, and in the centre of the view, are two persons on horseback. The figures and animals are by Lingelbach. Painted in the artist's finished manner. Engraved, No. 118, in the Poullain Gallery.

2 *ft.* 7 *in.* by 3 *ft.* 2 *in.*—C.

Collection of M. de Poullain, . .	1780.	
——— Prince Galitschin, .	1825; bought by the Writer, 5650 *fs.*	226*l.*

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24. Travellers reposing. A landscape, representing a hilly and undulating country, distinguished by a château with a round tower on the summit of a hill, in the centre of the view, and also by two old oak trees on the left of the foreground, standing amidst bushes, docks, and a variety of wild herbage. Upon a road from the opposite side, which winds round a sandy hillock, is a huntsman with a gun, followed by a dog, and at the turn of the road are two persons on horseback,

behind whom are two dogs: in addition to these may be noticed two men seated at the side of the hillock, and a third standing by, leaning on a stick. This picture is painted in the most esteemed manner of the master. Engraved, No. 119, in the Poullain Gallery.

1 *ft.* 5 *in.* by 1 *ft.* 8 *in.*—C.

Collection of M. de Poullain, . . 1780. . 1300 *fs.* 52*l.*

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25. A Landscape, chiefly composed of sandhills, on one of which is a gentleman, accompanied by a peasant, going a hawking; and at some distance beyond them is a shepherd with a flock of goats. A pool of water covers part of the foreground, around the margin of which grow abundance of flags and other weeds, and on the left is an old tree. The figures are by Adrian Vander Velde.

8 *in.* by 1 *ft.*—P.

Collection of M. Nogaret, . . . 1780. . 290 *fs.* 12*l.*

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26. A Landscape, embellished with figures and animals by Adrian Vander Velde: amongst them are some huntsmen and dogs on a height, apparently reposing; and on a road, which runs in an oblique direction, is a man on horseback, followed by a peasant on foot. The view is open, and terminates with mountains.

9½ *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. Nogaret, - . . 1780. . 300 *fs.* 12*l.*

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27. The Sportsmen and the Tumbling Boys. The view exhibits a vast expanse of country, composed of hills and dales, diversified with open land and enclosed meadows, clusters of trees, and the residences of farmers. The right of the foreground is rendered picturesque by abundance of docks, thistles, and other weeds, growing luxuriantly at the foot of an oak and a beech tree. A winding road on the

left divides the country, on which are two sportsmen, one of whom is seated: they are followed by five dogs; and a little beyond them is a gentleman on horseback, of whom two boys are asking charity, and one of them is exciting his attention by tumbling; a woman with a child in her arms sits at the side of the road: the whole of these are by the pencil of Adrian Vander Velde. This excellent picture is signed, and dated 1662.

4 *ft.* 6 *in.* by 6 *ft.*—C.

Collection of M. Le Bœuf, . . . 1782. . 3600 *fs.* 144*l.*

Now in the collection of the Earl of Radnor, Longford Castle.

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28. A Landscape, representing a hilly site, divided by a road, on which is a sportsman with a gun on his shoulder, followed by two dogs: these are introduced by Adrian Vander Velde.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—C. (*about*).

Now in the collection of the Earl of Radnor, Longford Castle.

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29. A Landscape, divided in the middle by a road, along which a cart drawn by two horses, one white, the other brown, is passing: a man, followed by a dog, precedes the cart, and another man and a woman are sitting by the roadside. Upon a hillock on the left stands an old tree, with herbage growing at its base.

1 *ft.* 2 *in.* by 1 *ft.*

Collection of M. St. Foy, . . . 1782. . 641 *fs.* 25*l.*

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30. A View of an Open Country, agreeably diversified with rising grounds, wood, and water. A winding road on the left leads into the distance; a pond of water, and a felled tree, occupy the centre of the foreground: beyond these is a huntsman with a gun, followed by a dog. Upon an eminence on the right, are a shepherd reposing under the shade

of a tree, and a flock of eleven sheep browsing around him. A man and a boy are standing together on the road, and a little remote from them is seen a post-waggon arriving. The figures are by Adrian Vander Velde. This is a superlative work of the master.

2 *ft.* 4 *in.* by 3 *ft.*—C.

Collection of M. Belinarde, . . 1785. . 2610 *fs.* 104*l.*
——— M. Robit, ... 1801. . 3880 *fs.* 155*l.*
Exhibited in the British Gallery in 1832.
Now in the collection of Charles Hanbury Tracey, Esq.

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31. A Hunting Party. The view exhibits a hilly and richly-varied country, adorned with clusters of trees, water, and abundance of wild herbage; and, as usual, divided by a high road. On the foreground are a gentleman on horseback and a whipper-in, directing their course towards a wood, followed by dogs; and farther on the road is a shepherd with a flock of sheep. The right presents a hilly site, interspersed with trees. The figures and animals are by Adrian Vander Velde.

1 *ft.* 9 *in.* by 2 *ft.* 2½ *in.*—C.

Collection of M. le Chevalier Lambert, 1787. . 2020 *fs.* 81*l.*

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32. A Landscape, traversed by a road which passes at the foot of a hill on the right, along which two cavaliers are galloping; the hinder one is dressed in a red mantle, and mounted on a white horse; other figures are on the middle ground, a little house, surrounded by trees, is seen in the distance. The figures, &c., are by Adrian Vander Velde. Engraved in the Le Brun Gallery.

10 *in.* by 1 *ft.* 2 *in.*—P.

Collection of M. le Chevalier Lambert, 1787. . 1350 *fs.* 54*l.*
——— M. Castlemore, . . 1791. . 1552 *fs.* 62*l.*
——— M. P. Galitschin, *Paris*, 1825. . 2556 *fs.* 102*l.*

33. A Landscape, remarkable for its verdant freshness of tone, composed in front, of a sandy road crossed by a brook, at the side of which sits a woman, and near her stands a man with a dog; on the right are some trunks of trees; and on the left, a young woman and a dog coming down a hill.

1 *ft.* 7½ *in.* by 1 *ft.* 11½ *in.*—C.

Collection of M. Van Slingelandt, 1785. . 601 *flo.* 54*l.*

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34. A Landscape, with the ruins of the gateway of a building, into which a peasant is going; a man and a woman are upon a sandy road on the opposite side; and in the distance is seen a village.

1 *ft.* 1 *in.* by 1 *ft.* 3 *in.*—C.

Collection of M. Van Slingelandt, 1785. . 291 *flo.* 26*l.*

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35. A Picturesque Landscape, with a sandy road in front, at the side of which is the stump of an old oak, and other trees; beyond them are a huntsman and dogs, pursuing a stag.

2 *ft.* 11½ *in.* by 2 *ft.* 10 *in.*—C.

Collection of M. Van Slingelandt, 1785. . 405 *flo.* 36*l.*

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36. A Landscape, with the stump of a tree on a broken foreground, some cottages amidst trees, and hills in the distance: in addition to the figures which enliven the scene, may be noticed, a black spotted sporting dog in front.

1 *ft.* 7 *in.* by 1 *ft.* 3 *in.*—P.

Collection of M. Van Slingelandt, 1785. . 298 *flo.* 27*l.*

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37. Peasant with Cattle. A landscape, composed, on the right, of a high bank, of a broken and picturesque form, scantily covered with herbage, and having a few trees on its summit: the opposite side presents level ground. A pool of water covers a portion of the foreground, through which

a herdsman, followed by his dog, has just passed, driving before him three cows and about five sheep: these are by the pencil of Adrian Vander Velde.

1 *ft.* by 1 *ft.* 1½ *in.*—C.

Collection of M. Bl de Gagny, 1776.	.	1501 *fs.*	60*l.*
——— M. le Chevalier Lambert, 1787.	.	2001 *fs.*	80*l.*
——— M. Helsleuter, . . 1802.	.	2100 *fs.*	84*l.*

Exhibited for private sale in the collection of the late Duc de Berri, at Messrs. Christie and Co.'s, 1834 Price 200*l.*

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38. A Landscape, exhibiting an open and diversified country, in which the pencil of Lingelbach has introduced several groups of figures, among which, and on the foreground, is a man on a white horse with some poultry, passing by the side of a hillock; and behind two trees, on the right, may be noticed a peasant with a plough.

2 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—C.

Collection of M. le Chevalier Lambert, 1787.	.	901 *fs.*	36*l.*

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39. An Open Landscape, with a sandhill on the right, and a high road passing at its base, at the side of which are two women seated, and two men standing in conversation with them; three others are behind; and in the distance is seen the spire of a village church.

8½ *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. de Calonne, . . 1708.	.	550 *fs.*	22*l.*
Same collection, . . . *London*, 1795.	.	. . . . .	49*l.*

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40. A Landscape, divided on the right by a road, along which some peasants are passing; and on the opposite side is a pond flowing round the base of a hillock.

9½ *in.* by 7¼ *in.*—P.

41. The Companion. A view of a richly-varied country, with a group of trees upon a sandhill to the left; and a man and a dog near a winding road on the right.

Collection of the Prince de Conti, 1777. . 940 *fs.* 38*l.*
——— M. Marin, ... 1790. . 480 *fs.* 19*l.*

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42. A Landscape, adorned with figures and cattle by Adrian Vander Velde. The right is composed of a cluster of trees, and a road leading in an oblique direction to the opposite side, on which are a woman and a child; and beyond them is a man with a flock of sheep.

1 *ft.* 2 *in.* by 1 *ft.* 6 *in.*—P.

Collection of M. Marin, ... 1790. . 800 *fs.* 32*l.*
——— J. F. Tuffin, Esq. . . 1818. . . . . 43*l.*

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43. A Hunting Party. The subject is introduced by Philip Wouwermans, in a richly-wooded country, and one of the sportsmen, mounted on a gray horse, is galloping across a hill near the middle of the scene, accompanied by two men on foot, and a number of dogs; the rest of the party are at some distance off, on the confines of a wood. On the right stands a withered tree, and the trunk of another lies on the ground, amidst docks and other wild herbage. This is an excellent production.

2 *ft.* 8 *in.* by 3 *ft.* 4 *in.*—C. (*about*)

Collection of M. Danser Nyman, 1791. . 1100 *flo.* 99*l.*
Now in the collection of the Duke of Rutland, Belvoir Castle.

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44. A Hawking Party. This excellent picture represents a richly diversified scene, and offers, on the right, a winding road, on which are several gentlemen and a lady on horseback, with attendants and dogs, enjoying the recreation of hawking; in addition to these may be noticed a number of peasantry, distributed at suitable distances over the landscape, amounting

in the whole to thirteen figures, five horses, and four dogs, the whole of which are by the hand of Philip Wouwermans. This production is painted in the artist's most engaging manner, with a foreground most admirably broken, and diversified with two old oak trunks, one of which is broken, and thrown down amongst docks, thistles, and other wild herbage.

2 *ft.* 7 *in.* by 3 *ft.* 4 *in.*

Collection of M. Le Brun, . . . 1791. . 1972 *fs.* 79*l.*
——— —— Crawford, Esq., . 1801. . . . . 147*l.*

Now in the collection of Lady Mildmay, Dogmersfield.

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45. A Landscape, interspersed with sandhills, and diversified by a number of picturesque objects, amongst which are an old dead oak, and a birch tree lying behind it in some water. The figures, &c. are by Adrian Vander Velde; they consist of peasants with their cattle, and a woman on horseback, passing along a broken and winding road.

1 *ft.* 9 *in.* by 2 *ft.*—C.

Collection of M. Danser Nyman, . 1791. . 550 *flo.* 49*l.*
——— M. Geldermeester, . 1800. . 605 *flo.* 54*l.*

A picture corresponding in size and description with the preceding, is in the collection of the Baron Nagel.

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46. A Hilly Landscape, diversified with clumps of trees, and the pleasing illusion of gleams of sunshine. On the summit of a sandhill, on the left, is a peasant reposing; a second person is seen descending a narrow path; and at the base of the hill are two sportsmen with guns, accompanied by a servant holding their dogs in leash: these are by the hand of Lingelbach. Old trunks of trees, with thistles, and other wild herbage, give picturesque effect to the foreground.

1 *ft.* 11¾ *in.* by 1 *ft.* 10½ *in.*—C.

Collection of the Chevalier Erard, 1832. . 3591 *fs.* 144*l.*

47. A Herdsman with Oxen. A landscape, exhibiting a hilly site, composed, on the left, of a high bank, of a loose sandy soil, on which stands the withered trunk of an old oak. Upon a high road, which divides the country, is a herdsman, accompanied by a boy, driving four oxen and some cows; and beyond these is a woman with a basket on her head: these are introduced by Adrian Vander Velde.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—P.

Collection of the Duc de Praslin, . 1793 . 2600 *fs.* 104*l.*
——— M. de Preuil, . . . 1811. . 1950 *fs.* 78*l.*
——— Prince Talleyrand, . . 1817; bought with the whole collection of Dutch and Flemish pictures, and valued at 250 *gs.*

Now in the collection of Edward Gray, Esq.

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48. The Charitable Cavalier. A landscape, of a broken and undulated site, and of a sandy arid soil, partially covered with heath, a few docks and other wild herbage, and some clumps of trees. The pencil of Lingelbach has contributed to the interest of the scene, by the introduction of a gentleman and a lady on horseback, the former of whom appears to be halting on a road to relieve a party of mendicants.

9½ *in.* by 8½ *in.*—P.

Collection of the Duc de Praslin, 1793. . . 1060 *fs.* 42*l.*

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49. The Ford. The view represents a hilly country, with a road on the right, along which a sportsman is coming. On the opposite side is a pool of water overflowing a road, through which a man is passing with a woman on his back, accompanied by a young woman and a dog. The figures are by Lingelbach. Painted in a broad free manner.

1 *ft.* 1 *in.* by 1 *ft.* 5½ *in.*—C.

Now in the collection of Dr. Fletcher, Gloucester.

50. A Hawking Party. The view presents the usual hilly scene so often repeated by the artist, and is divided by a winding road, on which is a party of gentlemen enjoying the amusement of hawking; they are attended by a falconer bearing a hoop of hawks. Painted in his finished manner, and in a clear and admirable tone of colouring.

1 *ft.* 2 *in.* by 11½ *in.*—P.

Collection of M. Destouches, . . 1794. . 1851 *fs.* 74*l.*

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51. A View on a High Road, with several houses, of a picturesque appearance, on the right, having a well, and a rustic fence in front of them, and a cluster of trees at their extremity. A woman, occupied in scouring a pot on a tub, stands near an old tree by the side of the well; and on the road, close to the front, are a man on a brown horse, carrying a sack before him, and a man with a long stick, followed by two dogs: beyond these are a man and a woman with packs, near the turn of the road. The distance represents a woody country. Painted in the artist's gray tone of colour, and highly finished: the figures are by the hand of Philip Wouwermans.

2 *ft.* 3 *in.* by 2 *ft.* 8 *in.*—C.

Collection of Thos. Emmerson, Esq., 1829. . . . . 97 *gs.*
Now in the possession of J. Piel, Esq.

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52. A Landscape, with a brick tower on the right, which serves for a peasant's habitation, on the outside of which are a woman ascending some steps, and a man in a black cloak passing by a large gateway.

1 *ft.* 1½ *in.* by 10½ *in.*—P.

Collection of M. Destouches, . . 1794. . 912 *fs.* 36*l.*

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53. A Landscape, with a party of gentlemen enjoying the amusement of hawking.

8½ *in.* by 6½ *in.*—P.

54. The Companion. A Landscape, with a shepherd driving his flock over a wooden bridge, which leads to the gate of a town.

Collection of M. Destouches (pair), 1794. . 678 *fs.* 27*l.*

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55. A Pair of Landscapes, with figures, One is distinguished by two persons approaching a drawbridge, which crosses a canal.

8½ *in.* by 6½ *in.*—P.

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56. The Companion may be recognised by a woman seated in a hovel, apparently conversing with a man who stands before her.

Collection of M. Destouches, . . 1794. . 901 *fs.* 36*l.*

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57. A Shepherd with his Flock. A landscape, with a high sandhill on the left, and a winding road leading to the entrance of a wood; a shepherd with his flock is on the road; and to the right are an old oak and a canal: several other figures, by Lingelbach, enliven the scene; among which are a woman seated, and a man standing before her, apparently looking at some men who are fishing.

1 *ft.* 2 *in.* by 1 *ft.* 7 *in.*—P.

Collection of M. Durney, . . . 1797. 1010 *fs.* 40*l.* 10*s.*
——— George Hibbert, Esq., 1829. . . . . 73 *gs.*

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58. A Landscape, divided by a high road, on which are five persons, amongst whom may be noticed a woman seated, holding a child, and a shepherd standing by her, leaning on his stick. On some sandhills to the right are nine sheep. The figures, &c. are by Adrian Vander Velde.

1 *ft.* 1 *in.* by 1 *ft.*—C.

Collection of M. Coclers, . . . 1799. . 901 *fs.* 36*l.*

59. A Hawking Party. A landscape, with an old oak in front, at the foot of which lies the trunk of a decayed tree amongst docks, thistles, &c. A falconer, accompanied by a spaniel marked with white, and three other dogs, are seen upon a high road which divides the scene; and on the left of it is seated a man with a packet at his back; beyond whom is the entrance to a château, near which are a lady and a gentleman on horseback, with three servants on foot, and several dogs. The figures, &c. are by Adrian Vander Velde. Signed, and dated 1660.

3 *ft.* by 3 *ft.* 7½ *in.*—C.

Collection of M. Coclers, ... 1799. . 2400 *fs.* 96*l.*
Now in the collection of J. R. West, Esq., Alcote.

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60. Peasants with Cattle. A landscape, with a sandy road, on which are a shepherd and a woman driving two cows, five sheep, and a goat towards the front. Upon a sandy eminence on the right, are two old trees, and beyond them the country is woody. The foreground is rendered picturesque by a pool of water, a variety of herbage, and other incidental objects. The figures are by Adrian Vander Velde. Engraved, No. 33, in the Stafford Gallery.

2 *ft.* 1 *in.* by 2 *ft.* 8 *in.*—C.

Collection of M. Geldermeester, . . 1800. . 1205 *flo.* 108*l.*
Now in the Bridgewater Collection, Lord Francis Egerton.

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61. A Cavalier and a Lady halting. A Landscape, representing an undulating country, adorned with trees and a stream of water, and varied in the foreground by abundance of docks and other weeds, and the trunk of a decayed tree covered with moss. Upon a high road leading over a hill is a lady on horseback, accompanied by a gentleman who has dismounted, and a servant holds his horse: these are by the pencil of Philip Wouwermans.

2 *ft.* 1 *in.* by 2 *ft.* 8 *in.*—C.

Collection of M. Geldermeester, . . 1800. . 810 *flo.* 73*l.*

62. A Mountainous Country, divided by a road, at the side of which is a fence of paling and reeds enclosing a meadow, in which are a few sheep; and on the opposite side stands an old tree, with thistles and other plants growing around it: near this part are two peasants. In the second distance stands a house, partly surrounded by corn fields.

1 *ft.* 10 *in.* by 1 *ft.* 6 *in.*—C.

Collection of M. Geldermeester, . . 1800. . 260 *flo.* 23*l.*

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63. A Landscape, with the entrance to a wood on the right, and some old trunks of trees lying on the foreground. The view is enlivened by several figures, some of which are on horseback, and others on foot, accompanied by dogs: these are by Lingelbach.

2 *ft.* 1 *in.* by 2 *ft.* 5 *in.*—C.

Collection of M. Geldermeester, . . 1800. . 310 *flo.* 28*l.*

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64. A View over an Open Bald Country, traversed by a winding road. On the left is a hillock of yellow sand, at the side of which sit two women, and near them stand two men. A gentleman on horseback, and two men on foot, are seen in the distance. The figures are by the pencil of Adrian Vander Velde.

10 *in.* by 1 *ft.* 1½ *in.*—P.

Sold by the Writer for 50 *gs.*

Now in the collection of the late Lord Dover.

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65. A Landscape, composed of a large hill, sloping from the right to the left of the picture. A high road divides the scene, and leads to a cluster of cottages near the top of the hill, beyond which the country is woody. A clump of trees stands near a low house, fenced with rustic paling, in the centre of the picture. A pool of water is on the left, beyond which is a low fence enclosing the distant meadows. The scene is animated

with figures, introduced by Lingelbach, consisting of a woman seated by the roadside suckling a child, and a man standing by her, pointing to some distant object. A man with a pack at his back is on the road, approaching, and at some distance from him is a fourth person. Dated 1659.

2 *ft.* 1½ *in.* by 2 *ft.* 8 *in.*—C.

Collection of G. Gillows, Esq., . .	1832.	66 *gs.*
——— Charles O'Niel, Esq.,	1834.	80 *gs.*

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66. Sportsman and Travellers. The view is chiefly composed of a broken clayey hill, at the foot of which is seated a woman, with whom a man standing by her appears to be conversing; nearer the front are a sportsman and his dog. Two trees, one of them withered, are on the right and front.

9 *in.* by 7½ *in.*—P.

Now in the collection of Charles Brind, Esq.

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67. A Party of Sportsmen. The view exhibits a well-wooded country, composed, on the left, of the broken stem of a beech lying among docks and other wild herbage, beyond which stands a withered oak on a clayey bank, the boughs of which mingle with other trees, forming a wood which extends to a considerable distance. On the opposite side is a road which leads in a winding direction to a river. Lingelbach has introduced a variety of figures, which give interest to the scene; these chiefly consist of two sportsmen, with two attendants and five dogs; one of the former is seated on a bank, priming his gun, and the other is giving directions to his servant respecting the dogs: considerably beyond these is a tilted cart drawn by a single horse; and still more remote, on the right, are a coach and four horses, and several attendants. Dated 1671. Painted in a broad free manner.

3 *ft.* 1 *in.* by 3 *ft.* 9½ *in.*—C.

Now in the collection of Abraham Robarts, Esq.

68. A Landscape, with a large hill of a sandy soil, on the left, and a road winding round its base, on which are a peasant driving before him three cows, three sheep, and a goat. On the opposite side is a stream, with two old trees on its bank: a little remote from these are two boys angling. A gentleman on a white horse, accompanied by a dog, is seen in the distance. The figures and cattle are by Adrian Vander Velde.

1 *ft.* 3¼ *in.* by 1 *ft.* 6½ *in.*—C.

Sold by Mr. Heris to the Prince de Garvé, and since purchased by the Writer.

Recently in the possession of Mr. Robert Hume, 1834.

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69. A View, chiefly composed of a large round hill, of a sandy soil, on a summit of which are two men and a dog; and on a road in front are four men and a woman, the latter of whom is mounted on an ass, with a man by her side; another man is seated on the ground, apparently conversing with a third. The figures are by Lingelbach.

1*ft.* 4 *in.* by 1 *ft.* 9½ *in.*—C.

Now in the possession of M. Fossard, at Paris, 1834.

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70. A Landscape, with a broken sandy hill on the right, at the side of which are a man and a woman reposing; the former lies asleep, and the latter sits on the trunk of a tree: beyond them are a cluster of trees and a winding pathway, on which are travellers.

1 *ft.* 1½ *in.* by 1 *ft.* 5½ *in.*—C.

Now in the collection of the Baron Fagel, at the Hague.

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71. A View, offering on the right a hill, of a sandy soil, having a fence over its acclivity, and a winding road at its base, on which are a sportsman accompanied by dogs; and on another road to the left, are a post-waggon with two horses; by

the side of which beggar boys are running, two of whom are tumbling at its side. The figures are introduced by Adrian Vander Velde. An excellent example of the master.

1 *ft.* 3¼ *in.* by 1 *ft.* 4½ *in.*—C.

Now in the collection of the Baron Van Brienen Vande Grootelinde.

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72. A Landscape, representing a hilly site, adorned with clusters of trees, and watered by a river. The pencil of Wouwermans has given additional interest to the scene by the introduction of several figures, the most conspicuous of which are two gentlemen on horseback, preceded by a boy following the tracks of two dogs.

1 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. Tolozan, . . . 1801. . 1520 *fs.* 61*l.*

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73. A View of an Open Flat Country. The foreground is composed of a sandy soil, varied with bushes and old trees; near a fence which encloses some cultivated ground is a group, consisting of two men, a woman, and several children; at some distance off, on the left, is another man; and considerably beyond him, are a cart and horses, with the driver and other persons. The figures, &c. are by Adrian Vander Velde.

11½ *in.* by 1 *ft.* 3½ *in.*—C.

Collection of M. Tolozan. . . . 1801. . 1690 *fs.* 68*l.*
——— M. St. Martin, . . 1806. . 901 *fs.* 36*l.*

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74. A Landscape, presenting a rural and sequestered scene, composed, on the right, of a sedgy brook, with bold broken banks, on which are an old oak, the stump of a silver beech, various wild plants, and bulrushes; some ducks, geese, and a stork, are on the pool in front; and two men angling are at the foot of the oak. A sportsman with dogs is passing over a hill on the left, beyond which is a thick forest. On the opposite side the view opens over corn and other fields, and

the churches of Haarlem are seen in the distance. Signed, and dated 1671. The figures, &c. are by Lingelbach.

2 *ft.* 9½ *in.* by 3 *ft.* 5 *in.*—P.

Collection of M. Van Eyl Sluyter, 1802. . 1250 *fs.* 50*l.*
——— M. Sereville, . . . 1811. 2510 *fs.* 100*l.* 10*s.*
——— the Count Pourtales, 1826; bought, with a collection, by the Writer, in conjunction with Thomas Emmerson, Esq. Valued at 240*l.*

Sold again, in the same collection, in 1826, at Mr. Phillips's, and bought by the Writer for 200 *gs.*

Now in the Public Gallery at Franckfort.

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75. A Hawking Party. The view represents a country of a highly picturesque character, composed, on the right, of a decayed elm standing on a broken bank, and a little beyond it is an enclosed meadow, in which are an ox and a horse; the view is then bounded by a wood. Upon a winding road, which leads from the front and along the skirts of the wood, is a falconer carrying a hoop of hawks, followed by two dogs; and a little retired from him is a second sportsman, sitting by the side of the road, with two dogs near him: considerably beyond these is a gentleman, on a dun-colour horse, accompanied by a lady on a gray one, followed by dogs. The left of the view offers a valley of considerable extent, agreeably diversified; and the aspect of a fine morning lends a charm to the scene. The figures are admirably introduced by Lingelbach. Dated 1661.

1 *ft.* 9 *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. G. Vander Pots, *Rott.* 1808. . 905 *flo.* 81*l*
——— M. Le Rouge, . . . 1818. . 5600 *fs.* 224*l.*
——— the late Duc de Berri; exhibited for private sale at Messrs. Christie and Co.'s in 1834. Price 300*l.*

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76. A Hunting Party. A landscape, with a high sandy hill on the right, varied with plants and bushes, and divided

by a picturesque fence; this part is illumined by sunshine; the distance is composed of meadows, intersected by roads and rivers. The figures which enliven the scene are by Lingelbach: they represent a party of huntsmen engaged in the chase.

2 *ft.* 1 *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. Sereville, . . . 1811. . 1210 *fs.* 48*l.*

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77. A Landscape, exhibiting a woody scene, under the aspect of a fine warm evening. Peasants with cattle are seen advancing upon a winding road, at the side of which is seated a traveller.

Collection of Sir George Yonge, . 1806. . . . . 42 *gs.*
——— John Dent, Esq., . . 1827. . . . . 42 *gs.*

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78. A Landscape, with a high road winding round the base of a sandhill, at the side of which is seated a woman, near whom are two travellers, &c.

10 *in.* by 9 *in.*—P.

Collection of M. de Preuil, . . . 1811.
——— M. Clos, ... 1812. . 500 *fs.* 20*l.*

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79. A Landscape, composed of a sandy soil, adorned with figures and cattle by Adrian Vander Velde.

Collection of Willett Willett, Esq., 1813. . . . . 90 *gs.*

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80. A Landscape, exhibiting a richly-wooded scene, animated with appropriate figures and cattle.

Collection of Mr. Peter Coxe, . . 1815. . . . . 160 *gs.*

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81. Highwaymen attacking Travellers. The subject is represented as passing on a high road, leading through a hilly country, richly adorned with clusters of trees, a stream of water, and diversified in surface by enclosed and common

land; the trunk of a withered tree, and a variety of weeds, give effect to the foreground. The figures and horses which animate the scene are the production of Philip Wouwermans, and consist of two robbers on foot attacking a gentleman on horseback, while a third is firing at a man who is attempting to escape, and appears by his attitude to be wounded. This is a highly estimable production of the combined masters. Dated 1668.

2 *ft.* 3 *in.* by 2 *ft.* 10 *in.*—C.

Collection of M. le Marèchal de Choiseul de Stainville, 1789. . 1702 *fs.* 68*l.*

——— M. Clos, ... 1812. . 2420 *fs.* 97*l.*

——— M. Fabre, ... 1821. . 4500 *fs.* 180*l.*

Now in the collection of Lord Charles Townshend.

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82. A View of an Open Country, composed, on the left, of broken sandhills, covered in part with verdure, beyond which are clusters of trees. On the opposite side stand the bare trunks of two old oaks, among docks and other weeds, and having a decayed fence round them. A rugged road from the front leads in a winding direction into the distant country, and the view terminates with sandhills. The figures which give interest to the scene are by Lingelbach, and consist of a woman leading a little boy by the hand, coming towards the front, preceded by a dog, which is lapping at a pool on the road; at some distance off is a traveller with a pack at his back, and beyond him are a man and a woman. Signed, and dated 1651.

1 *ft.* 8 *in.* by 2 *ft.*—C.

Collection of Madame Catalan, *Paris*, 1816. . 6110 *fs.* 228*l.*

——— the late Duc de Berri; exhibited for sale by private contract at Messrs. Christie and Co.'s, in 1834. Price 360*l.*

A picture corresponding with the preceding, and perhaps the same, was sold in the collection of M. Lapeyrière, in 1817, for 6100 *fs.*, 244*l.*

83. A Forest Scene, divided by a winding road, on which are travellers, one of whom is seated at its side: these are by the pencil of of Lingelbach.

Collection of Richard Creed, Esq., . 1813. . . . . 49 *gs.*

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84. Sportsmen. A landscape, exhibiting a rich and beautiful country, composed on the right of clusters of fine trees, apparently forming the entrance to a forest, and rendered picturesque in the foreground by an old oak, at the foot of which lies the trunk of a tree amidst thistles and plants; beyond these, and towards the middle, is a huntsman preparing to fire at some game, and to the left are seen some cavaliers watering their horses in a pond. The figures, &c. are by Adrian Vander Velde.

1 *ft.* 5 *in.* by 1 *ft.* 7 *in.*—C.

Collection of M. Dufresne, . . . 1816. . 2200 *fs.* 88*l.*

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85. A Landscape, representing a highly picturesque site, composed, on the left, of a hill, which is surrounded by a fence, and partially covered with herbage and bushes. The foreground is enriched with a variety of weeds, and trunks of decayed trees; and the right, by a piece of water. The figures which enliven the scene are painted by Adrian Vander Velde.

1 *ft.* 6 *in.* by 2 *ft.*

Collection of General Verdier, . . 1816. . 3000 *fs.* 120*l.*

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86. A Picturesque Landscape, traversed by a river, and varied with buildings. On the foreground, which is enriched with numerous plants and the trunk of a tree, is a peasant, accompanied by his dog, driving a herd of three oxen and five sheep. The figures, &c. are by Adrian Vander Velde.

1 *ft.* by 1 *ft.* 4 *in.*—P.

Collection of M. Smeth Van Alpen, 1810. . 750 *flo.* 67*l.*
——— M. Cremer, ... 1816. . 1110 *flo.* 100*l.*
——— M. Verbrugge, . . . 1831. . 900 *flo.* 81*l.*

87. Huntsmen and Anglers. A landscape, with some rising ground on the right, diversified with wild herbage, trunks of beech trees, and a fine mass of other trees: a huntsman, some men angling, and several ducks in a pond, give interest to the foreground; and in the distance are various cattle. The figures and animals are by Lingelbach.

2 *ft.* 1 *in.* by 1 *ft.* 9 *in.*—C.

Collection of M. Cremer, . *Rott.* 1816. . 610 *flo.* 55*l.*

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88. A Large Landscape, of richly-varied aspect, animated with cattle and figures.

Collection of Henry Hope, Esq., . 1816. . . . . 135 *gs.*

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89. Huntsmen, and Herdsmen with Cattle. A view on a wild heath, over which, and on the banks of some water, is a winding road, leading to several cottages surrounded by trees. The figures and animals which enliven the scene are by Adrian Vander Velde: they consist of two huntsmen, one of whom is seated; a gentleman on horseback, a shepherd with cattle, and a dog drinking at a pond.

1 *ft.* 2 *in.* by 1 *ft.* 4 *in.*—C.

Collection of M. Smeth Van Alpen, 1810. . 600 *flo.* 54*l.*
——— M. La Perrier, . . . 1817. . 3460 *fs.* 138*l.*
——— the King of Bavaria, . 1826. . 1441 *flo.* 130*l.*

A picture corresponding with the above description is in the collection of His Excellency the Baron Verstolk Van Soelen, 1830.

1 *ft.* 2¾ *in.* by 1 *ft.* 7 *in.*—C.

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90. A Landscape, embellished with cattle and figures by Philip Wouwermans.

Collection of John Knight, Esq., . 1819. . . . . 115 *gs.*

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91. A View of the Château, and the surrounding country, enlivened with figures and cattle by Adrian Vander Velde.

Collection of Mathew Mitchell, Esq., 1819. . . . . 54 *gs.*

92. A Landscape, represented under the aspect of a clear and beautiful day, rendered additionally interesting by a variety of figures and animals by Adrian Vander Velde.

Collection of the Duc d'Alberg, . 1817. . . . . 110 *gs.*

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93. A Herdsman with Oxen and Sheep. This picture is chiefly composed of a large hill, over which is a road, having on the left a field enclosed by a rustic fence, and on its summit a house embosomed with lofty trees; the stem of a beech lies among docks close to the front, and a withered oak, and the stump of a willow, stand within a fence near it. The opposite side shows a barren country, divided by two ponds, and terminated with sandhills. The figures which enliven the scene are by Lingelbach, and consist of a traveller seated at the side of the road, with a dog by him, which is barking at a flock of sheep, and two oxen driven by a herdsman with a dog.

2 *ft.* 8 *in.* by 3 *ft.* 3 *in.*—C.

This excellent picture was formerly in the collection of William Smith, Esq., M.P.

Collection of M. Blondel de Gagny, 1776. . 3750 *fs.* 150*l.*
——— Count de Vaudreuil, . 1784. . 2800 *fs.* 112*l.*
——— M. Van Leyden, . . 1804. . 4502 *fs.* 180*l.*
——— John Webb, Esq., . . 1821. . . . . 250 *gs.*

Exhibited in the British Gallery in 1821.

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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94. Peasants with Cows and Sheep. The view represents an open country, of a barren appearance, remarkable for a high bank, composed of a yellow clayey soil, on the left, which shelves off to a road winding round its base. On the opposite side lies the trunk of a tree near its stump, and from hence the eye looks over an undulated country. Upon the road in front are a woman on horseback and a man on foot, driving three cows and four sheep through some water. Two sportsmen,

with dogs, are on the top of the bank; a woman with a child at her back, and a little boy by her side, are on the road; and a post-waggon is seen in the distance: these are by Adrian Vander Velde. An exquisite production of the master.

11½ *in.* by 1 *ft.* 3 *in.*—P.

Collection of M. M. Stiers d'Artselaer, 1822. . 2005 *flo.* 180*l.*
——— Joseph Barchard, Esq., 1826. . . . . 255 *gs.*
Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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95. A Landscape, representing an open country, diversified with clusters of trees, and some enclosed lands, on the left. The figures and cattle which embellish the scene are by the pencil of Lingelbach.

Collection of Lord Radstock. . . 1823. . . . . 100 *gs.*

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96. A Watermill. The view exhibits a rural scene, with a cottage of a picturesque appearance on the left, and on the opposite side is a rustic fence attached to the trunks of decayed trees, at the side of which passes a road which leads to a watermill, situate on the side of a hill. The pencil of Lingelbach has embellished the scene with suitable figures, consisting chiefly of a peasant carrying a bundle, and a woman leading a child.

1 *ft.* 1 *in.* by 1 *ft.* 5 *in.*—P.

Collection of M. de St. Victor, . 1822. . 2400 *fs.* 96*l.*
——— the Chevalier Erard, . 1832. . 1560 *fs.* 62*l.*

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97. A Landscape, divided by a winding road on the left, along which are passing a man on foot, and another on horseback, with a woman up behind him; beyond these are seen other persons.

1 *ft.* by 1 *ft.* 3½ *in.*—C. (*about.*)

Collection at Newbury, ... 1834.
Now in the possession of Mr. Swaby.

98. A View of a Cottage, with a high road in front of it, on which are three peasants and some fowls; and in the distance are a windmill and another building.

9 *in.* by 8 *in.*—P.

Collection of M. de St. Victor, . 1822. . 805 *fs.* 32*l.*
——— the Count Pourtales, 1826. . . . . 41*l.*

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99. A Landscape, with a road winding over a hill, the sides of which are enriched with trees and bushes. A sportsman is descending the hill with his dogs, and some of them are drinking at a pool on the foreground.

Collection of Joseph Barchard, Esq., 1826. . . . . 115 *gs.*

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100. A Hilly Landscape, divided by a road which winds round a hillock on the right, beyond which is a large hill, surmounted by a building. The country is diversified with trees and bushes, and on the foreground is a peasant in a blue jacket, with a bundle on his shoulder, driving before him two cows and five sheep: these are by Adrian Vander Velde.

1 *ft.* ½ *in.* by 1 *ft.* 4 *in.*—P.

Collection of the Chevalier Erard, 1832. . 2410 *fs.* 96*l.*

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101. A Grand Landscape, with a lofty archway, built of brick, and adjoining ruins on the right. The view, which is somewhat bald and open, is enlivened with cattle and figures by the hand of John Wouwermans: they consist chiefly of a gentleman on a gray horse, of whom a mendicant with his wife and children are asking charity; beyond them is a tilted cart. A woman on a mule, a peasant, and a group of cattle, appear to have just quitted the gateway. A well-finished production.

3 *ft.* 9 *in.* by 4 *ft.* 4 *in.*—C.

Collection of the Chevalier Erard, 1832. . 7000 *fs.* 280*l.*
Same collection, . . . *London*, 1833. . . . . 281 *gs.*

102. Companion. A Landscape, with cottages and a high road, at the side of which lies a large old tree. Amongst the various figures introduced by Lingelbach are a traveller with a package at his back, and a young woman approaching on the road, towards the extremity of which is a poor woman with a child at her back, accompanied by a little child, stopping in front of a house, at the door of which stands a man feeding poultry. A man driving a pig is seen beyond them.

Collection of the Chevalier Erard, 1832. . 4900 *fs.* 196*l.*

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103. A Landscape, exhibiting an open country, composed of a yellow sandy soil. A high bank, surmounted by two trees, occupies the left; and upon a road, which winds round its base, is a peasant driving before him a few sheep. The opposite side is composed of some rising ground, beautifully broken and varied, at the extremity of which is a low fence. Evening effect. This is an example of the choicest quality.

1 *ft.* 1 *in.* by 1 *ft.* 3½ *in.*—P.

Collection of George Morant, Esq., 1832. . . . . 84 *gs.*

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104. A Landscape, exhibiting a broken and undulated country, composed, on the right, of hillocks of sand, a withered tree, a stump of another, and part of an old fence. A winding road divides the country, part of which is flooded. The figures which animate the scene consist of a gentleman in a scarlet dress on a white horse, who is on the road in front, followed by a dog; and at the foot of a bank, near the centre, are a woman suckling a child, a boy standing by, and a man lying asleep: these are by the hand of Hels Stockade.

1 *ft.* 5 *in.* by 1 *ft.* 7 *in.*—C.

Collection of Lord Gwydyr, . . 1829; bt. by Mr. Norton, 81 *gs.*

——— Henry Fulton, Esq., 1834. . . . . 100 *gs.*

Now in the collection of Charles Bredel, Esq.

105. A Landscape, intersected by a meandering rivulet, bounded on the left by a mound of sand, on which grow trees and bushes. The scene is animated on the right by a lady on a bay horse, and a man holding the bridle of a brown one, while the rider fires at some waterfowl: other persons are seen at some distance off, on the left. The figures are by the hand of Philip Wouwermans. Dated 1667.

1 *ft.* 3 *in.* by 1 *ft.* 6½ *in.*—C.

Now in the collection of J. Newington Hughes, Esq.

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106. Companion. A Landscape, composed of a yellow sandy soil, diversified with trees, a winding road on the left, and a brook of water in front; near this is introduced, by Wouwermans, a party of robbers attacking travellers: one of the party, on a gray horse, is arriving at full gallop through the stream, in which lies a wounded horse and its rider; a man on foot is also endeavouring to escape through it, while two of the villains are firing at him; another robber is arresting a man on a gray horse, and others are endeavouring to escape. Dated 1667.

Engraved by Canot, and then in the collection of General Conway.

Now in the collection of J. Newington Hughes, Esq.

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107. The Shepherdess. This picture is chiefly composed of an old wall with an arched doorway, through which a woman is passing, driving before her a flock of nine sheep. The figures and cattle are by the hand of Adrian Vander Velde.

1 *ft.* 2 *in.* by 1 *ft.* 5 *in.*

Now in the collection of M. Van Sasseghem, Ghent.

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108. A Herdsman with Cattle. A landscape, representing a broken and undulated scene, composed on the right of high sandy ground, on which stands an isolated young oak, of

scanty foliage, and beyond this are thick clusters of trees. Upon a winding road, leading from the centre of the foreground, is a man with a basket on his arm, with his back to the spectator, followed by a dog; and at the turn of the road beyond him, are a man on horseback, and two persons on foot, driving six oxen towards the front. The figures and cattle in this excellent production are by Adrian Vander Velde.

1 *ft.* 3 *in.* by 1 *ft.* 7 *in.*—C.

Formerly in the possession of W. D. Acraman, Esq.

Now in the collection of Charles Bredel, Esq.

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109. A Picturesque Landscape, with a high road commencing on the left, and leading round a hill on the right, upon which, at a little distance off, a lady and a gentleman are seen approaching, near whom stands a beggar boy; close to the road is seated a woman with a child on her lap, and another by her side. The figures are attributed to Adrian Ostade.

1 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—C.

Now in the possession of Thomas Emmerson, Esq.

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110. The Charitable Cavalier. A woody landscape, with a road on the left, winding round a knoll, on which is a clump of oak trees: near this part is a gentleman on a gray horse, halting to relieve a poor woman who sits by the roadside, with a boy standing by her: beyond these are a lady and a gentleman. This is painted in a brown heavy tone of colour.

2 *ft.* 2 *in.* by 3 *ft.*—C.

Now in the Belvidere Palace, Vienna. Worth 70*l.*

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111. A Grand Landscape, composed of sandy hillocks, of broken and abrupt forms, and beautifully interspersed with clumps of trees. A winding road, leading over a hill on the right, descends across the foreground, where a party of

gipsies are reposing: a little way from them are two sportsmen on horseback, and a boy with a pack at his back. A sportsman reposing, and a woman on an ass, with a man at her side, are seen beyond them. The figures are by the hand of Wouwermans. Signed, and dated 1666.

3 *ft.* 2 *in.* by 4 *ft.* 9 *in.*—C.

Now in the collection of Prince Lichtenstein, Vienna.

Worth 350 *gs.*

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112. A Landscape, with a high road over a sandy hill, leading to a house on the right, at the door of which are a man, and a woman with a child at her back; a rustic fence and a few trees skirt the road. Nearer the front is a peasant driving a herd of seven cows, and on a high bank at the side are three hogs; various other figures and cattle are distributed over the scene: these are introduced by Adrian Vander Velde. The sun has sunk beneath the horizon, and a twilight effect pervades the landscape. Engraved in the Musée Français, by Dutenofer.

2 *ft.* 9¼ *in.* by 3 *ft.* 7¾ *in.*

Valued by the Experts du Musée, . . . 10,000 *fs.* 400*l.*

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113. A Woody Landscape, with a winding road on the left, along which a number of persons are passing; more towards the side is a sportsman, sitting on a plank of wood, chastising his dog. The figures are by Lingelbach.

2 *ft.* by 2 *ft.* 6 *in.*—C.

Now in the collection of Prince Esterhazy, Vienna.

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114. A Hawking Party. A landscape, representing an agreeably undulated site, entered from the front by a winding road, on which are a lady and two gentlemen on horseback, with attendants and dogs, enjoying the sports of the field. A falconer, with a hoop of hawks, sits on a bank at the side of

the road, and a huntsman stands by, holding two dogs: three other dogs are on the road. The opposite side is varied with docks and brambles, from amongst which rises the trunk of an almost leafless oak, and the stem of a beech tree lies near it; at a little distance beyond these objects appear the skirts of a thick wood. The figures are by the pencil of Lingelbach. This is an example of the choicest quality.

2 *ft.* 5 *in.* by 2 *ft.* 10 *in.*—C.

Now in the collection of Abraham Robarts, Esq.

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115. A Hilly Landscape, of a sandy soil, with a winding road over a hill leading to a wood. Upon the road in front is a gentleman holding a gray horse, and conversing with a traveller sitting by the roadside: he is accompanied by several sporting dogs, two of which are greyhounds: these are introduced by Lingelbach.

1 *ft.* 8 *in.* by 1 *ft.* 11 *in.*—C.

Now in the collection of M. Six Van Hillegom.

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116. A Lansdcape, of a pleasing picturesque appearance, offering, on the left, a grove of trees. A broken bank, of a clayey soil, forms part of the foreground, and a stream flows at its base. On the right stands a withered oak, and the stump of another, amongst brambles and docks. The figures which animate the scene are by the hand of Hels Stockade: they consist of a peasant and a woman, accompanied by a dog, passing along a winding road; and beyond them is a traveller reposing on a bank. This is painted in the artist's most finished manner; but, unfortunately, some of the tender green tones have fled, and the blue tints have predominated too powerfully.

2 *ft.* 2½ *in.* by 2 *ft.* 10 *in.*—C.

Bought of M. Noe, in 1829, for 5000 *flo.*, 450*l.*, by the Directors of the Musée at the Hague.

117. The Sportsman. This excellent production presents the usual scenery so frequently described. A high sandhill, broken and varied in its form, occupies the right; a road winds round its base, and a clump of trees stands at its side. A sportsman with his gun is on the road, looking watchfully at two dogs on the side of the bank; two of his comrades, with dogs, are on the summit of the hill. The figures and animals are by the pencil of Adrian Vander Velde.

1 *ft.* 3 *in.* by 1 *ft.* 1½ *in.*—P.

Now in the Musée at Amsterdam. Worth 180*l.*

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118. A Cottage by a Roadside. The view represents a simple familiar scene, with a building of a picturesque appearance, overspread with a vine, and backed by clusters of trees: the mistress of the house stands within its half-door, looking at poultry, which are feeding in front; and at the same time a woman with a basket on her arm, and leading a child by the hand, is passing along the road. This is painted in the artist's early manner.

1 *ft.* by 1 *ft.* 2 *in.*—P.

Now in the Musée at Amsterdam. Worth 100 *gs.*

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119. A Landscape, composed, on the right, of a high broken bank, on which stands a withered tree, with the trunk and stump of a beech near it. Upon a road in front, which is overflowed by a pool of water, are two men on foot, and a woman mounted on a chestnut horse, driving three cows and some sheep: beyond them the ground rises considerably, and is bounded by a wood. The figures are by the hand of Adrian Vander Velde.

1 *ft.* 8½ *in.* by 2 *ft.* 1½ *in.*—C.

Now in the Bridgewater Collection, Lord Francis Egerton.

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120. A Landscape. The view offers, on the right, a hill surmounted by clusters of trees, and a road passing over it,

secured by a rude fence from a steep acclivity at the side. A brook flowing on the middle of the foreground is crossed by a bridge of planks, which a woman carrying a brass can at her back is passing. Several cows are on the road, and two sportsmen with dogs are seen in a distant valley. The cattle and figures are by the hand of Adrian Vander Velde.

1 *ft.* 9½ *in.* by 2 *ft.* 1½ *in.*—C.

Now in the Bridgewater Collection, Lord Francis Egerton.

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121. The Anglers. A rural and sequestered scene, composed of a sedgy brook on the left and front, and on the opposite side a bank, which is rendered picturesque by the bole and the stump of an oak tree, among brambles and docks: from hence the eye looks into a thick wood. At a little distance on the left are seen two men angling: these are introduced by Lingelbach.

2 *ft.* 1 *in.* by 2 *ft.* 9½ *in.*—C.

Now in the Bridgewater Collection, Lord Francis Egerton.

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122. A Hawking Party. A view over a broken and undulated country, entered by a winding road from the right, on which are a huntsman with hawks, and four dogs, and beyond him are a lady and gentleman on horseback, and two dogs. A company of three men are reposing on the declivity of a hill at the side. Evening. Engraved by Godfrey.

10½ *in.* by 1 *ft.* 1½ *in.*—C.

Now in the collection of Dr. Fletcher, Gloucester.

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123. A Hilly Landscape, with a road passing obliquely from the left over a hill, and leading towards a castle seen in the distance. Lingelbach has contributed to the interest of the scene, by the introduction of a woman with a bundle on her head, and a child by her side, approaching the front, and a traveller reposing at the side of the road: a little way from

these is a man on a laden ass, retiring from the spectator, and two other persons are visible in the distance.

1 *ft.* 6 *in.* by 2 *ft.*—C.

Collection of George James Cholmondeley, Esq., 1831 . 46 *gs.*

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124. A Hawking Party. The subject is introduced in an open country, delightfully varied with hills, wood, and water. Upon a winding road leading from the foreground is a gentleman on a white horse, with his back to the spectator, in the act of casting off a hawk, while his companion, mounted on a chestnut horse, is riding up to him; they are attended by a huntsman carrying a long pole. A broken sandy hill is on the right, over which is a road with a rude fence at its side, against which stands a peasant observing the huntsmen, and beyond him is seen a traveller ascending the hill. The appearance of a fine morning pervades the scene. The figures are by the hand of Philip Wouwermans. This is a superlative production of the combined masters.

1 *ft.* 6 *in.* by 1 *ft.* 9¾ *in.*—P.

Exhibited in the British Gallery in 1826 and 1827.

Now in the possession of His Majesty.

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125. Ducks and Geese in a Rivulet. A landscape, with a stream of water covering the whole of the front ground, and crossed by a bridge on the left, towards which a cart, loaded with hay, and drawn by two horses, is going, attended by several harvest people. Three geese, four ducks, and two storks, are in front. These, together with the figures, are by Lingelbach.

1 *ft.* 4 *in.* by 1 *ft.* 8¾ *in.*—C.

Now in the collection of Sir George Warrender, Bart.

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126. A Hawking Party. The view exhibits a hilly and agreeable site, intersected by a winding road, on which are four sportsmen, two of whom are seated, a third is standing

with a hoop of hawks in his hand, and the remaining person is approaching; four dogs follow the party. Two old trees are on the right: beyond these is some high ground, enclosed by a rustic fence; and still farther are some clumps of trees. This very excellent picture has the advantage of the figures being by Adrian Vander Velde.

2 *ft.* by 2 *ft.* 5 *in.*—C.

Now in the collection of M. Boursault.

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127. A Farm-House, and surrounding country. Upon a winding road, which intersects the view, is a woman with a basket on her head, accompanied by a boy and a dog; a little retired from these is a man standing, near another man and a woman, who are seated, and other persons are seen beyond them; these are introduced by Lingelbach. On the right is a farm-house enclosed by a rustic fence, and a few trees; and on the opposite side is a high sandy bank, and an old tree standing near a pool of water.

2 *ft.* by 2 *ft.* 4 *in.*—C.

Now in the possession of Mr. Donaldson, Edinburgh.

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128. Companion. The view exhibits a hilly landscape, with a high road from the right, which leads into the distant country, where a river is seen, partly surrounded by trees. The scene is animated with a few figures by Lingelbach, consisting of a woman with a rake, and a man with a pack at his back; these are approaching the front, and beyond them are a horse and cart, near which a sportsman is seated. Dated 1665. Painted in a free and spirited manner.

2 *ft.* by 2 *ft.* 4 *in.*—P.

Now in the possession of Mr. Donaldson, Edinburgh.

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129. Gipsy Fortune-Teller. The view represents a well-wooded country, with a road on the right, passing over a hill, on which is a group of persons; among them may be observed

a cavalier, who has alighted from a gray horse, and is having his fortune told by an old gipsy woman, while others of the party are looking on: these are by the pencil of Wouwermans.

1 *ft.* 8 *in.* by 2 *ft.*—C.

Now in the collection of the Duke of Rutland, Belvoir Castle.

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130. The Young Artist. A woody landscape, representing the usual familiar scene peculiar to the master. This excellent specimen of the painter is distinguished from the others by a youth, who is seated close to the left side, drawing, and a woman standing by him. Upon a road near them are a man on horseback, followed by another on foot, and a boy chastising a dog. The figures are by the hand of Lingelbach.

1 *ft.* 10 *in.* by 2 *ft.* 1 *in.*—P. (*about.*)

Now in the collection of the Duke of Buccleuch, Dalkeith.

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131. A View of some Houses, of a picturesque appearance, with a canal in front of them, and a bridge, composed of a single arch, over it. Close to the front and right of the picture, are three large geese, admirably introduced by Wyntranck. The buildings form the principal objects in the composition.

3 *ft.* by 2 *ft.* 3 *in.*—C. (*about.*)

Now in the collection of the Baron Steengracht, Hague.

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132. A Lady and a Gentleman halting on a Road. The view is distinguished by several small hills composing the right of the picture, upon the nearest of which rises a clump of two trees, and a hedge bounds one side. Close to the front is the trunk of an old oak, standing amidst brambles, docks, and other wild herbage, and the bole of a beech lying near it. The left exhibits an open country, with a river in the middle, and a high road, on which are a lady on a gray horse, and a gentleman who has dismounted from a roan one, which is held by

a youth in a scarlet dress; beyond these is a man arriving. The figures in this excellent production are by Adrian Vander Velde.

2 *ft.* by 2 *ft.* 8 *in.*—C.

Now in the collection of M. M. Van Loon, Amsterdam.

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133. A Sportsman with his Dog and Gun. A landscape, exhibiting a picturesque scene, diversified with hill and dale, and clusters of trees. Upon a winding road over a hill on the right, is a sportsman approaching, followed by his dog. The opposite side is composed of a clayey hill, surmounted by a few light trees and bushes, and fenced at the side by wooden rails. Some open country, and a wood, complete the composition. The figures are by Adrian Vander Velde.

1 *ft.* 3 *in.* by 1 *ft.* 7 *in.*—C.

Now in the collection of His Excellency the Baron Verstolk Van Soelen.

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134. A Hilly and Agreeably-Wooded Landscape. The picture is distinguished by a road passing at the foot of a high bank on the left, on which is a gentleman on a white horse, accompanied by a man on foot, with a hare at his back, and followed by four dogs. These are by Lingelbach.

2 *ft.* 1 *in.* by 2 *ft.* 10 *in.*—C.

Now in the collection of M. Beurs, Hamburgh.

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135. A Mountainous Country, intersected by a river, and agreeably diversified by clusters of trees: the foreground is delightfully varied with herbage, and part of an old tree. A woman mounted on an ass, accompanied by a man on foot, are on a hill near the front, and on the right is a traveller with horses.

1 *ft.* 1 *in.* by 1 *ft.* 5 *in.*—P.

Now at Wilhelmshohe, but belonging to the Hesse Cassel Gallery.

136. A View in Holland, exhibiting the familiar scene so often described in this work. A high sandy bank, of a broken form, surmounted by a single tree, and a few bushes, is on the right: a winding road leads round its base into the distant country. The figures which animate the picture are by Lingelbach, and consist of a gentleman on a gray horse, preceded by a man on foot; a woman with a brass can at her back, and a man with a basket at his back, are sitting by the side of the road. Two dogs follow the traveller. Dated 1666.

1 *ft.* 3 *in.* by 1 *ft.* 7 *in.*—C.

Now in the collection of His Majesty, at Kensington Palace.

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137. A Landscape, diversified with rivers, clumps of trees, and woods. At the foot of a tree near a road is seated a traveller, who appears to be conversing with another, standing by. Several other persons are seen in the distance.

1 *ft.* 10½ *in.* by 2 *ft.* 5 *in.*—C.

Now at Wilhelmshohe, but belonging to the Hesse Cassel Gallery.

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138. A Landscape, representing a mountainous and well-wooded country. The figures which animate the scene consist of a man in conversation with a woman, near the centre of the foreground, and on a road on the left of a wood are two cavaliers.

1 *ft.* 10 *in.* by 2 *ft.* 5 *in.*—C.

Now at Wilhelmshohe, but belonging to the Hesse Cassel Gallery.

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139. A Road Scene. The composition offers, on the right a high bank, surmounted with bushes and two trees, and a broken tree lying among docks at its base, around which winds a road. The opposite side gives a view over meadows, adorned with a few trees, near which a peasant is keeping cattle, and terminates with the appearance of a distant town, indicated by a lofty tower. A cavalier on a gray horse, accompanied by a

man on foot carrying a hoop of hawks, and followed by three dogs, are on the road in front. These are by Adrian Vander Velde. Engraved by Darnstedt.

11 *in.* by 9½ *in.*—P.

Valued by the Experts du Musée, 1816. . 1500 *fs.* 60*l.*

Now in the Louvre.

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140. The Angler. The view exhibits a château, partly concealed by trees, and approached by a road on the left, skirted with trees, and on the right is a moat, bounded by a shrubbery. The figures which animate the scene are by Adrian Vander Velde, and consist of a lady and a gentleman standing together near a tree, observing a youth who is seated on a bank fishing; his dog at the same time sits behind him. A man with a basket on his back, accompanied by a boy, is on the road, and near the house are two other persons, one of whom is a poor woman asking charity. This is a well-finished picture.

2 *ft.* 1½ *in.* by 1 *ft.* 8 *in.*—C.

Collection of the late Duc de Berri; exhibited for private sale at Messrs. Christie and Co.'s, 1834. Price 280*l.*

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141. A Gentleman on a White Horse, halting to speak to two men on foot. The view is composed, on the left, of the trunk of a decayed oak, standing amongst flourishing thistles, docks, and other weeds, amidst which lies the stem of a large beech; beyond these is a cluster of fine trees. The opposite side offers a bald open country, traversed by a winding road, in front of which is a gentleman dressed in blue, riding a white horse, having his back to the spectator, and followed by a dog; he appears to have halted to speak to two men, one of whom is seated, and the other stands by, pointing to some distant object. Considerably beyond these is a post-waggon and pair, approaching, the passengers in which are importuned by beggars at the side. These are by the pencil of Adrian Vander

Velde. This excellent picture is remarkable for the purity and freshness of its hues, as well as for its admirable finishing.

1 *ft.* 8½ *in.* by 2 *ft.* 2½ *in.*—C.

Bought by the Writer at Paris, in 1824, and sold for 300 *gs.*

Now in the collection of the Right Hon. Alexander Baring.

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142. A Sportsman, and Peasants with Cattle. A landscape, intersected by a river, on which are vessels and boats. In front of a high road, which divides the country, is a peasant driving two cows and a few sheep towards the river; another man stands by the trunk of a tree, leaning on a stick; and a little retired from the front is a gentleman with a gun on his shoulder, approaching. The cattle and figures are by Adrian Vander Velde.

2 *ft.* 8 *in.* by 3 *ft.* 1 *in.*—C.

Lately in the possession of a dealer at Edinburgh, for sale.

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143. A Traveller Watering his Steed. A view over an open country, of a yellow sandy soil, composed, on the left, of a hill, broken and picturesque in form, and surmounted by clusters of trees; and on the right, by a pond, in which a traveller is watering his horse, and a dog is also drinking; at the side of a winding road, which divides the country, is a woman with a bundle at her back, with whom a youth appears to be conversing. Considerably beyond these a man is seen with a pack at his back, approaching. The figures are by the pencil of Lingelbach.

3 *ft.* 2 *in.* by 4 *ft.* 6 *in.*—P. (*about.*)

Now in the Hermitage at St. Petersburgh. Worth 300 *gs.*

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144. A View of a Dutch Farm-House, built chiefly of brick, of a picturesque form, and embosomed in trees, situate on the right of an open and finely undulated country. On the same side, and close to the front, stands a withered oak, amidst

abundance of docks and other weeds, and on the opposite side is a large pond, beyond which the view extends over a wide track of arable and pasture land. The scene is rendered additionally interesting by numerous poultry, together with ducks, geese, a stork, and magpies, introduced by Wyntranck.

5 *ft.* 7 *in.* by 7 *ft.*—C. (*about.*)

Now in the Hermitage at St. Petersburgh. Worth 400 *gs.*

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145. A View of a Cottage, with a decayed oak at its side, and backed by clusters of trees. Wyntranck has animated the scene by the introduction of some domestic poultry, consisting of a cock and six hens, most admirably finished.

2 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—C. (*about.*)

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146. Companion. This picture is composed of a cottage backed by trees, a withered oak, and an old wooden bridge, over which a goat is passing, and close to the front are a cock and three hens, and two geese are in the water. The animals are by Wyntranck.

Now in the Hermitage at St. Petersburgh. Worth 80 *gs.*

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147. A Gentleman arriving on a Bay Horse. The view represents an open country, with a river flowing from the left to the opposite side, which is traversed by a road, on which is a gentleman on a bay horse, and at its side are a man and a woman reposing: a little distant from these is a man angling. A clump of trees is on the bank of the stream, and a cottage, partly concealed by trees, is visible in the middle distance.

1 *ft.* 8 *in.* by 1 *ft.* 4½ *in.*—P.

Now in the collection of M. M. Steengracht, at the Hague.

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148. Peasants and Sportsmen on a Road. The view offers, on the left, a thick wood, composed of oak and other trees, and on the same side, near the front, stands the stem of

a decayed tree, at the foot of which lies the trunk of a beech, amidst abundance of luxuriant herbage. Upon a winding road on the opposite side, is a woman with a bundle on her head, leading a child by the hand, approaching; she is preceded by a dog, which is near a pool. Considerably beyond her are two sportsmen with dogs, close to a bank; and still farther are a man on horseback, and two men on foot with dogs. The figures, &c. are by Lingelback. This is a free and excellent production. Dated 1668. Engraved by Muscubes.

2 *ft.* 4 *in.* by 2 *ft.* 10½ *in.*—C.

Now in the collection of Charles Heusch, Esq.

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149. A Woman on an Ass, accompanied by a man on foot. The composition exhibits, on the right, a river, beyond which are buildings, partly concealed by trees; the opposite side offers a hilly country, with a clump of two fine trees on the brow of a hill, over which passes a road leading towards a wood. A woman mounted on an ass, accompanied by a man on foot, and followed by a dog, are on the road; and a little retired from them is a woman seated with a dog by her. A broken tree lies among herbage in front. Evening. A freely executed picture.

1 *ft.* 7 *in.* by 1 *ft.* 10½ *in.*—C.

Now in the possession of Mr. Earl, Liverpool.

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150. A Woman on an Ass, and a traveller with a bundle, the latter of whom is seated at the side of a road, conversing with another who is standing by him. The view presents, on the right, a hill, with a road at its base, and a hurdle fence at its side, and on its summit is a sportsman with two dogs. On the opposite side the view looks over an open country. Painted in a free and masterly manner.

1 *ft.* 2 *in.* by 1 *ft.* 6½ *in.*—C.

Now in the possession of Mr. Burland, Liverpool.

151. A Groom leading a Horse out of a Gateway, for a gentleman to mount. This exceedingly clever picture is composed, on the right, of a lofty old wall, forming the side of a gateway, the large door of which is open, and a youth is leading out a bay horse towards a cavalier, who stands near with a lady at his side: these are by Peter Wouwermans. A road from the front winds round the wall to clusters of lofty trees, which partially conceal a distant house on the left.

1 *ft.* 10¼ *in.* by 1 *ft.* 5¾ *in.*—P.

Now in the possession of John Gwilt, Esq.

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152. A Man on Horseback and two men on foot, followed by a dog, passing along a high road leading through a well-wooded country, of a broken and hilly site.

2 *ft.* 2 *in.* by 2 *ft.* 10 *in.*—C.

Now in the collection of Samuel Barton, Esq., Manchester.

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153. Two Sportsmen with Dogs. The view is composed, on one side, of a high broken sandy bank, with a decayed fence at its side, and a distant wood; a road passes at the base of the bank, on which are two sportsmen, one of whom is seated, the other stands by with a gun in his hand; three dogs are with them. A pond, and a variety of herbage, improve the foreground; and on the right the eye looks over some distant meadows. The figures are introduced by Lingelbach. Engraved by Basan.

1 *ft.* 1½ *in.* by 1 *ft.* 4¾ *in.*—C.

Now in the collection of Thomas Hardman, Esq., Manchester.

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154. A Gentleman on Horseback, &c. The view represents a hilly country, with a road from the front winding round some rising ground. A gentleman on horseback, preceded by a man on foot, and followed by two dogs, are near the turn of

the road; and considerably beyond them is an ancient château on a hill. The composition may be further identified by two old trees on the right, which cross each other. A variety of wild herbage gives beauty to the foreground.

1 *ft.* 7½ *in.* by 1 *ft.* 9¼ *in.*—C.

Now in the collection of Edward Lloyd, Esq., Manchester.

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155. A Gentleman on a White Horse advancing to pass a Stream. The view offers, on the right, a broken sandy bank, which extends across two-thirds of the picture, and on the opposite side is a winding road, on which is a gentleman, wearing a scarlet cloak, mounted on a white horse, and followed by a dog, approaching to pass a stream in front: beyond him are a woman seated, and a man standing by her, and a third person is seen more distant. The surrounding country is delightfully wooded, and the foreground is varied with wild herbage, and the trunk of an old tree lying amongst it. This is a vigorously-painted picture.

1 *ft.* 1¼ *in.* by 1 *ft.* 5½ *in.*

Now in the collection of the Rev. Mr. Clowes, Manchester.

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156. View of an Open Country, with a hill on the left of a broken sandy soil, and an abrupt acclivity at its side. A road passes over it, on which are three persons. A pond flows on the front ground.

9 *in.* by 11 *in.*—P. (*about.*)

Now in the collection of Joseph Marsland, Esq., Manchester.

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157. A Gentleman on Horseback, halting to speak to a man reclining on the ground. The view exhibits a hilly scene, with a high broken bank on the right, and the appearance of a wood. An old elm stands in front, and the trunk of a decayed oak lies among herbage near it. Upon a winding road which divides the scene is a gentleman in red, on a gray

horse, with his back to the spectator, apparently in conversation with a man who is reclining on the ground with a dog by him, and another dog is following the gentleman. A woman and a child are approaching. A free and broadly-painted picture.

1 *ft.* 7½ *in.* by 2 *ft.*—C.

Now in the possession of Messrs. Agnew and Zanetti.

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158. A Landscape, distinguished by a high rustic bridge, abutting against two banks, over which a woman is passing with a bundle on her head. Engraved by Mathieu.

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159. A Landscape, on the right of which the artist has introduced a study of a fine oak, and the decayed trunk of another, with a lofty thistle flourishing at their base; these are contrasted with a thick grove of trees. On the opposite side the eye looks over an open country to a château situate among trees. Signed, and dated 1673.

5 *ft.* 2 *in.* by 2 *ft.* 9½ *in.*—C.

Sold privately, in 1830, for 51 *gs.*

Now in the collection of Farquar Fraser, Esq.

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160. A View of a Château, and the surrounding Country. The building is situate in the middle distance, on the right, encompassed by a moat and the adjacent meadows, having the appearance of a park bounded by a belt of trees, beyond which is a line of hills. Upon a road leading from the front is a woman with a child by her side, in conversation with a man who is seated; beyond these is a man on horseback, accompanied by another on foot. On the right, and near the front, is a cluster of trees rising amidst bushes and docks, and on the opposite side are peasants reaping.

2 *ft.* ½ *in.* by 2 *ft.* 10 *in.*—C.

Now in the collection of Farquar Fraser, Esq.

161. A Gentleman Coursing. The view exhibits an open country, of an undulated and finely varied surface. On the right stands an old tree, of scanty foliage, beyond which is a high sandhill, of a broken and picturesque form. A high road from the front leads into the distant landscape, and the view terminates with barren hills. The scene is animated by a sportsman, who is in the act of getting over a fence by the roadside, after his hound, which has caught a hare; a second dog is clearing the fence. The figures are by the hand of Schellincks.

3 *ft.* 4 *in.* by 3 *ft.* 6 *in.*—C.

Now in the Hermitage at St. Petersburgh. Worth 400*l.*

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162. A Landscape, divided by a road winding round the base of a sandy hill on the left, on which is a man followed by a dog, approaching, and beyond him a traveller with a pack, standing in conversation with a woman who is seated. A rustic fence skirts the road, and separates it from the open country.

9½ *in.* by 7 *in.*—C.

Collection, anonymous, . . . 1834. (Christie & Co.) 15½ *gs.*

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163. A Sportsman shooting at Game. The scene represents a finely-wooded country, composed, on the left, of a decayed oak, and a few small trees, with a reed fence attached to them, around which grow docks and other weeds. Upon a winding road, on the opposite side, is a gentleman in the act of firing at a bird, the report of which has frightened his steed, which is held by his servant; near these are two men, one of whom carries a bundle; and at some distance off are a gentleman on horseback, and two persons on foot, approaching. The figures, &c. are by Philip Wouwermans. A beautiful production.

1 *ft.* 7½ *in.* by 1 *ft.* 11¾ *in.*—C.

Now in the collection of Frederick Perkins, Esq.

164. A Landscape, with a winding road over a hill, leading to some cottages, beyond which are clusters of trees; in front, and close to the side, are two withered oaks, whose trunks cross each other at the base. Two sheep are on the road, and a little retired from them is a traveller with his back to the spectator. The opposite side exhibits an open country, with a pond in front, on which are three ducks. Painted in the artist's early manner. Engraved in the Musée Français.

1 *ft.* 2 *in.* by 1 *ft.* 7 *in.*—P.

Removed from the Louvre in 1815.

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165. A Landscape. The scene represents on the left, a high and rugged sandhill, with a clump of trees at its extremity, and on the right and front is an old tree standing amidst docks and other wild herbage.

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166. The Companion exhibits a similar scene, with the addition of a pond in front, at which a cow is drinking. The preceding are of excellent quality.

6 *in.* by 7½ *in.*—P.

Now in the Dulwich Gallery. Worth 60 *gs.*

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167. A View of part of the Exterior of a Fortification, built of brick, having a round tower, and a small house adjoining serving for an inn, and a moat round the wall. Upon a road, on the opposite side, is a gentleman wearing a scarlet cloak, followed by two dogs, and beyond him is seen the host of the inn, standing in conversation with a farmer, who holds a cow by a cord; and still farther is a flock of sheep.

1 *ft.* 8 *in.* by 1 *ft.* 4½ *in.*—P.

Now in the Dulwich Gallery. Worth 80 *gs.*

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168. A View in the Neighbourhood of Haarlem, exhibiting a well-wooded country. The scene, on the left, is remarkable for an old gnarled oak, near which lies the trunk of a felled

beech by the side of its stump, amidst docks and other weeds; from hence the eye looks among clumps of trees, of varied foliage. On the opposite side is a winding road leading into the distant landscape, where the upper part of a mansion with a dome is seen above the trees. The figures which add to the interest of the scene are by Adrian Vander Velde, and consist of a gentleman on a white horse accompanied by a man on foot, and followed by three dogs, going along the road: beyond these are a man and a woman approaching.

3 *ft.* 10 *in.* by 5 *ft.*—C.

Now in the Dulwich Gallery. Worth 350*l.*

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169. The Sportsmen. A landscape, presenting an open country, of a highly picturesque character. A road from the front leads in an inclined direction over a hill to a thick wood seen on the right. Two trees, one of which is the withered trunk of a beech, stands on a sandy bank, among bushes and weeds. On the right of the foreground, and close to these, are a gentleman on a gray horse, accompanied by a man on foot with a gun on his shoulder, and followed by two dogs; they are on the road with their backs to the spectator, and on the farther side of the hill is seen a traveller with a pack at his back, approaching. A large piece of water flows at the base of the hill, on the left, and from hence the eye looks over the distant country, divided by a winding road, on which is a peasant with sheep. The figures are by Adrian Vander Velde. This is painted in a masterly style.

4 *ft.* 9½ *in.* by 6 *ft.* 1 *in.*—C.

Now in the Royal Gallery at Munich.

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170. Peasants with Cattle. This delightful scene presents, on the left, some hilly ground, of broken forms, and yellow sandy soil. Two young elms grow on the summit of a hillock, in the centre of the view, and beyond these is a thick wood,

which sweeps off to the opposite side of the picture, and connects with some bushy trees which partly conceal a château, adjacent to this is a fine river, which flows to the base of the distant hills. Upon a winding road, which divides the scene, are a herdsman with a staff, and a woman with a basket of linen on her head, driving two cows, several sheep, and two goats, towards the front: these are by the pencil of Adrian Vander Velde.

1 *ft.* 7 *in.* by 2 *ft.* 3 *in.*—C.

Now in the Royal Gallery at Munich.

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171. A Hawking Party. The view exhibits a familiar scene, composed, on the right, of high broken ground, surmounted by a thatched cottage among trees; on the opposite side is an old and broken elm, and a young one growing by its side. A broad road occupies the middle, and leads into the distant country: on this, a lady on a brown horse, accompanied by a gentleman on a gray one, are seen approaching, preceded by an attendant carrying a hoop of hawks, and followed by a boy and several dogs. A peasant with a sack at his back is going towards the cottage, and a gentleman on horseback is in the distance.

2 *ft.* 3 *in.* by 1 *ft.* 7 *in.*—C.

Now in the Royal Gallery at Munich.

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172. A Landscape, exhibiting a hilly site, adorned with beautiful clusters of trees, and embellished with figures by Lingelbach, consisting of shepherds conducting their flock over a hill, and a woman on a white horse going along a road.

1 *ft.* 1½ *in.* by 1 *ft.* 5¾ *in.*—P.

Now in the Royal Gallery at Dresden.

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173. A Landscape, presenting, on the left, a forest, composed of beech and other trees. The opposite side opens over a diversified country, where a distant hamlet is seen, and the

view is bounded by mountains. The foreground is animated by a woman carrying a package on her back, and conducting an ass.

4 *ft.* 2½ *in.* by 2 *ft.* 6½ *in.*—C.

Now in the Royal Musée at Dresden.

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174. Peasants with Cattle. A landscape, presenting an extensive view over an open and finely-undulated country. The scene is remarkable for an old wall, with an archway through it, under which are passing a woman on a white horse, with eight cows and five sheep: these, with other figures, are by the pencil of Adrian Vander Velde.

2 *ft.* 8 *in.* by 4 *ft.*—C.

Now in the Royal Gallery at Dresden. Worth 300 *gs.*

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175. The Tired Sportsman. A view in Holland, distinguished by a high mound of sandstone on the right, a shallow stream over the foreground, and a winding road leading between the mound and a farm-house, beyond which rise clusters of trees. A large river covers a great portion of the left of the scene. The figures appear to be by the pencil of Adrian Vander Velde, and consist of a sportsman with a gun in his hand, standing in conversation with another who is seated; three dogs are near them, and a fourth is slaking its thirst at the stream. A man with a bundle under his arm, a boy driving a cow, and a man on horseback, are more distant on the road.

Described from a lithographic print.

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176. The Coursing Party. The view presents an open country, having the appearance of a park, divided in the middle distance by a river, beyond which is seen a noble château, sheltered by a range of hills. Upon a road which winds round a rugged bank on the left, are a lady and a

gentleman on horseback, attended by a palfrenier on foot, who holds the bridle of the lady's horse: they are followed by three greyhounds. A second gentleman on horseback, with a gun in his hand, is approaching: the view on this side is bounded by trees. Several logs of wood lie among docks and other weeds on the foreground. The figures are by Lingelbach. Signed, and dated 1671.

Done in lithography, from a picture now in the collection of the Archduke Charles of Rechberg.

SCHOLARS

OF

JOHN WYNANTS.

Philip Wouwermans, born at Haarlem in 1620. This highly esteemed artist was a scholar of John Wynants, under whom he attained an extraordinary proficiency in the art; but whether he was wholly indebted to that master for his instruction, may be reasonably doubted, seeing that Wynants was greatly deficient in that department of painting in which the pupil became pre-eminent; it is therefore highly probable that he had, either previously to his entering the school of Wynants, or at the desire of his master, afterwards studied under a painter named Peter Verbeck, for the early pictures of Wouwermans strikingly resemble that master's; in either case there can be no question but that he was largely indebted to his generally acknowledged master for the leading principles of the art, and the peculiar hues and melting tenderness of colouring which are evident in most of his works. His capability of supplying the deficiency of his master must have rendered him a valuable scholar, and the number of pictures by Wynants, which he subsequently embellished with figures and animals, prove that they long continued to live on friendly terms.

Wouwermans died in 1668.

Adrian Vander Velde was also a scholar of Wynants, and, like the preceding artist, became eminent as a painter of cattle and figures; to his pencil, therefore, a very considerable portion of the landscapes by his instructor are indebted for those accessories which he was unable suitably to introduce. Such additions have also the advantage of assimilating so nearly, both in style and colouring, with the surrounding landscape, that they appear like the work of one and the same hand: indeed, many of the early pictures by Vander Velde have so close an affinity to those by Wynants, as not infrequently to be mistaken for that master's.

Adrian Vander Velde is stated to have been born in 1639, and to have died in 1672; supposing him, therefore, to have commenced at fourteen, he must have been not only the most indefatigable, but also the most expeditious painter that ever lived, to have accomplished so much as he has done in the short space of nineteen years.

It is worthy of remark, that the works of John Wynants have not had an imitator of any eminence, so far as the Writer has been able to discover (the preceding artists excepted, if they may be so styled). The absence, however, of clever imitators has been supplied by numerous copyists, some few of whom have seized with tolerable fidelity the peculiarities of the master, and such copies may occasionally pass for originals; but by far the greater portion of them may readily be detected, either by the prevalence of dark and heavy tones of colouring, or by the feeble and affected style of handling.

ADAM PYNAKER.

Adam Pynaker was born in 1621, in the villiage of Pynaker, near Delft; but beyond this information nothing more is known of him, except the frequently repeated statement made of most painters, that he travelled when young to Rome, where he remained three years to complete his studies in the art. The fashion prevalent in Holland at this period, of decorating the walls of rooms with pictures, gave extensive employment to the pencil of many excellent painters, and among these may be enumerated Hondekoeter, Weeninx, J. Moucheron, and Pynaker. Such works, although they were generally done in a broad and free manner, occupied so much of the artist's time, that they doubtless deprived the amateur of numerous easel pictures which they otherwise would have produced. To this cause, and also to the brevity of the life of Pynaker, may be attributed the paucity of his pictures, and perhaps also their inequality; for while some of them may be ranked with the finest works of the school, others descend into the class of mediocrity. The scenes which he generally chose, and in which he has best succeeded,

represent what might be termed a portion of a landscape, rather than a whole. A lofty hill, richly clothed with trees, among which the beech and birch are frequently conspicuous (as he painted with surprising truth and effect the silvery hues of their bark), the tangled copse, a sedgy brook, and abundance of herbage; these, with a glimpse of distant mountains, and the necessary adjuncts of cattle and figures, form the composition of his most esteemed pictures. Occasionally his river views, with laden barges and other boats, are treated in a most artist-like and masterly manner, and merit the esteem in which they are held by the connoisseur. If he was inferior to some of his contemporary artists in composition, he was in some respects more than their equal in colour and fascinating effect, for nothing in painting can exceed the beauty and brilliancy of his verdure, the warmth of his atmosphere, and the sparkling radiance of the sunbeams among the foliage of his trees, and the prominent objects of his foregrounds. Nor is his execution less deserving commendation, for its admirable dexterity and appropriate touch. His figures are correctly drawn, and accord well with the surrounding scenery.

He died in 1673, aged 52.

THE

WORKS

OF

ADAM PYNAKER.

1. A View of a Seaport in the Levant, representing a busy scene, in which merchants and others are disposed in groups, and bales of goods and packages are lying on the quays: among the former may be noticed an Armenian merchant, dressed in a scarlet cloak, in conversation with a woman.

9 *in.* by 7¾ *in.*—P.

Collection of M. Paillet, ... 1777. . 2001 *fs.* 80*l.*
——— M. Gros, ... 1778. . 2240 *fs.* 90*l.*
——— M. Destouches, . . 1794; sold with a companion, described *No.* 27, *page* 294, ... 1801 *fs.* 72*l.*

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2. View on the Tiber, represented under the aspect of a fine summer's evening. In the composition, the principal object which meets the eye is a barge, laden with baggage and bales of goods, lying close to the shore in front; a sailor and some of the passengers appear to be speaking to a woman on shore: in addition to these may be noticed a little party round a fire, and near them is a waggon drawn by two oxen. The opposite side is composed of clusters of large trees, and the whole scene is illumined by the golden hues of the setting sun.

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—P.

Collection of M. Paillet, ... 1777. . 1115 *fs.* 44*l.*

3. A Landscape, with cattle and figures. Two cows and two goats are on the foreground, and upon some rising ground beyond them are two peasants. A man on horseback, and another on foot, are seen in the distance.

1 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—P.

Collection of the Prince de Conti, 1777. . 1205 *fs.* 48*l.*

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4. The Ruin. The view exhibits a hilly country, distinguished by the ruin of an ancient edifice. The foreground is animated with a herdsman guarding an ox, a sheep, and a goat; and clusters of beautiful trees adorn the sides of a mountain. The brilliant warmth of a fine summer's sun is diffused throughout the scene.

2 *ft.* 1 *in.* by 1 *ft.* 8 *in.*—C.

Collection of M. Gros, ... 1777. . 970 *fs.* 39*l.*
——— Van Eyl Sluyter, . 1802. . 1790 *fs.* 72*l.*

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5. Peasants with Laden Asses. A grand landscape, composed of beautiful clumps of trees, a waterfall, a river, and several tasteful edifices. Three peasants, with two laden asses, serve to give picturesque effect to the left of the foreground.

4 *ft.* 2 *in.* by 3 *ft.* 3 *in.*—C.

Collection of M. P. Locquet, *Amst.* 1783. . 628 *flo.* 56*l.*

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6. A Landscape, divided by a river, on which are sailing vessels and small boats. A woman riding on an ass, driving before her two cows, is on the foreground; and on the bank of the river behind her are two other persons. The effect of sunset is diffused throughout the scene.

2 *ft.* by 2 *ft.* 11 *in.*—P.

Collection of M. Langlier, . . . 1786. 3000 *fs.* 120*l.*

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7. A View on the River, under the aspect of Sunset. The right is composed of a lofty hill, with a river flowing at its base, on which is a ferry-boat containing several passengers,

some of whom are entertained by the obstinacy of an ass which, while endeavouring to escape from his master, has nearly dragged him into the river: this event has alarmed a gentleman on the right, who seems eager to escape from the threatened danger. Engraved by Godefroy, in the Le Brun Gallery.

2 *ft.* 1 *in.* by 2 *ft.* 5 *in.*—C.

Collection of the Chevalier Lambert, 1787. . 2980 *fs.* 119*l.*
——— M. Goll de Frankenstein, 1833. . 2510 *flo.* 225*l.*

In the latter sale it was bought by Joseph Woodin, Esq.

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8. The Enraged Ox. A landscape, represented under the aspect of a fine sunny morning. The view is composed, on the right, of a lofty hill, broken in its form, and clothed in part with clusters of trees and underwood, among which is conspicuous the trunk of a beech. On the opposite side the scene offers a confined view of the adjacent country and the distant mountains. The principal object which attracts notice is a fine red ox, marked on the face with patches of white, represented in an animated position on the foreground, defending himself against a dog: beyond these is a goat, and upon an acclivity of the mountain are seen a herdsman and a woman with cattle. This is a brilliant and masterly production.

3 *ft.* by 2 *ft.* 9 *in.*—C.

Collection of M. Randon de Boisset, 1777; with the companion.
——— Hart Davies, Esq., . 1814. (singly.) . . 120*l.*

Exhibited at Messrs. Christie and Co.'s, with the collection of the late Duc de Berri, in 1834. Price asked, 400*l.*

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9. The Companion presents a View over a Country, varied with meadows, hills, and a chain of mountains. The whole of the right is occupied by trees of beautiful foliage; and the opposite side, by a herd of cattle on their way to a river, which flows towards the front; some shepherds keeping

a flock of sheep and goats, fill up the middle of the foreground.

Collection of M. Randon de Boisset, 1777. (pair.) 1900 *fs.* 76*l.*
——— M. Grand Prè, . . 1809. . . 4501 *fs.* 180*l.*

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10. A Landscape, with a cascade streaming from the side of a rocky hill on the right, and rippling over an uneven bed, forms a pool at the side, on the bank of which grows a tree. Under shelter of a high bank in the centre of the foreground, is a man with a bundle at his back, in conversation with a woman recumbent on the ground; beyond these, and on the left, is a man approaching, driving before him a laden mule, and still farther is a peasant with oxen. The beauty of a fine evening lends a charm to the scene.

1 *ft.* 1 *in.* by 1 *ft.* 3 *in.*—C.

Collection of M. de Poullain, . . . 1780. . 600 *fs.* 24*l.*
Exhibited for private sale, in the collection of the late Duc de Berri, in 1834. Price 150*l.*

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11. A Landscape, intersected by a river, on which is a large barge, filled with merchandise and passengers, among whom may be noticed a woman seated, and a man coiling a rope. Engraved by Picot.

11 *in.* by 1 *ft.* 3 *in.*—P.

Collection of M. L'Abbé Renou, . 1780. . 801 *fs.* 32*l.*
——— M. Geldermeester, . . 1800. . 425 *flo.* 38*l.*

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12. A Mountainous Landscape, represented under the effect of a fine morning. Among the figures which enliven the scene, is a man driving a cow and four oxen at the foot of a stone bridge, which crosses a river on the right.

1 *ft.* 5 *in.* by 1 *ft.* 9 *in.*—P.

Collection of M. M. P. Locquet, . 1783. . 1000 *flo.* 90*l.*
——— M. Tolozan, ... 1801. . 1715 *fs.* 68*l.* 10*s.*

13. A Man Watering Horses. The view represents the Tiber, and its surrounding country. Some buildings on an eminence, at the base of which is a groom watering horses in a river, compose the left of the picture, and on the opposite side is a man in a boat.

2 *ft.* 3 *in.* by 1 *ft.* 6 *in.*—P.

Collection of M. de Calonne, . . 1787. . 2002 *fs.* 80*l.*
Same collection, ... *London*, 1795. . . . . 120*l.*

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14. A View of a Richly-Wooded Country, with masses of rocks on the right, and a stream gushing from the summit, falling in a cascade amongst stones and bushes. In the middle is a road, which traverses the country, and leads to distant mountains. A peasant on an ass is passing along the left of the foreground.

1 *ft.* 3 *in.* by 1 *ft.* 8½ *in.*—P.

Collection of M. Praslin, ... 1793. . 1250 *fs.* 50*l.*

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15. A Pair. A View of a Picturesque Windmill, situate near an old tower, and from hence the eye looks to some lofty mountains. Several peasants, one of whom is driving laden mules, are passing along a road which descends to the front. A beautiful effect of sunshine pervades the landscape.

1 *ft.* 2 *in.* by 1 *ft.*—P.

Collection of M. Destouches, . . 1794.

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16. Companion. A View of a Wild and Hilly Country remarkable for the ruins of an ancient edifice. The middle is traversed by a road; and on the foreground are a man and a woman engaged saddling their ass.

1 *ft.* 3 *in.* by 1 *ft.*—P.

Collection of M. Destouches (pair), 1794. . 1200 *fs.* 48*l.*

17. A River Scene, with a bridge, and a variety of cattle and figures.

Collection of M. de Calonne, . . 1795. . . . . 31 *gs.*

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18. A Landscape, with ferry-boats, cattle, and figures.

Collection of M. de Calonne, . . 1795. . . . . 38*l.*

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19. A Mountainous Landscape, presented under the aspect of a fine summer's day.

Collection of the Baron Nagel, . . 1795. . . . . 104 *gs.*

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20. Angels announcing to the Shepherds the Birth of the Saviour. The subject is represented as passing in a hilly country, in which shepherds are seen attending their flocks and herds, and among the latter is a bull frightened by the apparition.

1 *ft.* 2 *in.* by 1 *ft.* 6 *in.*—P.

Collection of M. Paillet, ... 1799. . 601 *fs.* 24*l.*

——— the Count Pourtales, . 1826. . . . . 70 *gs.*

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21. A View on a River, and the surrounding Country. The scene is enlivened by a number of barges laden with merchandise, passing down the stream, on the bank of which is a woman seated with a child in her lap, apparently speaking to a boy who stands before her. On the foreground is a red ox, menacing an ass with its horns: this part of the picture is rendered additionally picturesque by the trunk of a beech, and other trees, amidst a variety of wild herbage.

3 *ft.* $\frac{1}{2}$ *in.* by 2 *ft.* $8\frac{1}{4}$ *in.*—P.

Collection of M. Vander Pot, *Rott.* 1808. . 1800 *flo.* 162*l.*

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22. A Pair. One represents a mountainous and rocky scene adorned with clusters of trees, of richly varied foliage, among which are the decayed trunks and disclosed roots of a

beech, and another tree. On the foreground, which is admirably broken and diversified, is a boy with a bird's nest in his hand, followed by a dog, keeping a cow.

2 *ft.* 10 *in.* by 2 *ft.* 6 *in.*—C.

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23. The Companion exhibits the entrance of a wood, composed of various kinds of trees, among which may be distinguished a beech of singular beauty, both in its foliage and the silvery tints of its bark. Brambles, mingled with wild flowers and herbage, give picturesque effect to the foreground.

Collection of M. Grand Prè, . . 1809. . 8000 *fs.* 320*l.*

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24. A Pair. One represents a hilly and richly-wooded country, watered by a river, and distinguished by the ruins of a chapel, before which may be observed some travellers. The trunks of decayed beech and other trees, together with a variety of brambles and wild herbage, are most skilfully introduced; and on the left of the scene are a ram and two goats: beyond these is seen a road, along which travellers are passing.

3 *ft.* 10 *in.* by 3 *ft.* 4 *in.*—C.

——— M. Smeth Van Alpen, 1810. . 910 *flo.* 81*l.*

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25. The Companion offers a similar scene, and may be identified by a clump of three lofty trees on the left, beyond which is a road leading through the country, where peasants. with cattle are seen passing. In addition to the usual detail incident to the foreground, are a goat and a sheep.

Collection of M. Smeth Van Alpen, 1810. . 1010 *flo.* 90*l.*

——— M. Le Brun (pair), . 1811. . 4000 *fs.* 160*l.*

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26. A Landscape, composed of clusters of trees on hilly ground, and the usual objects peculiar to the master, as the stump of a beech, docks, and other weeds. The scene is also

enlivened by the introduction of two peasants, a dog, a goat, and several cows; of these, the most conspicuous is one of the latter, which is caught by the leg in a bramble bush. The delightful influence of a fine summer's evening is diffused throughout the scene.

2 *ft.* 3 *in.* by 1 *ft.* 11 *in.*—C.

Now in the collection of Lady Mildmay, Dogmersfield.

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27. A Landscape, with the ruins of an ancient edifice; on the left are travellers on horseback, and others reposing.

8½ *in.* by 7½ *in.*—P.

Collection of M. Destouches, . . . 1794; sold with a companion, described *No.* 1, *page* 287, ... 1801 *fs.* 72*l.*

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28. A Grand Landscape, representing a hilly and well-wooded country, under the aspect of a fine evening. The right exhibits bold masses of rocks, and clusters of trees having the appearance of the skirts of a forest. The opposite side is open, and diversified with hills and broken ground: in this part are seen some huntsmen and dogs, and one of the party stands close to the front, blowing a horn; three hounds and a dead fawn are near him. This is a fine example of the master.

4 *ft.* 4 *in.* by 6 *ft.* 2 *in.*—C.

Collection of M. Van Leyden, . . 1804. . 3500 *fs.* 140*l.*

A picture correspondiug with the preceding description is in the Dulwich Gallery.

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29. A Landscape, of a highly picturesque appearance, on the foreground of which is a peasant woman with two cows and several goats.

1 *ft.* 2½ *in.* by 1 *ft.* 6 *in.*—P.

Collection of M. Smeth Van Alpen, 1810. . 1400 *flo.* 126*l.*

30. The Sportsman. A landscape, exhibiting a hilly country, adorned with clusters of trees, and presented under the aspect of a fine summer's evening. In the foreground, which is finely broken, and varied with wild herbage is a sportsman with a dead fawn and dogs.

2 *ft.* 10 *in.* by 2 *ft.* 6 *in.*—C. (*about.*)

Collection of General Hibbert, . 1811. . . . . 35 *gs.*

Now in the possession of General Ramsey.

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31. A Landscape, with cattle and figures.

Collection of Sir S. Clarke and G. Hibbert, Esq., 1802. . 85 *gs.*

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32. A Landscape, with a cascade of water, and various figures, &c.

Collection of Walsh Porter, Esq., . 1803. . . . . 112 *gs.*

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33. A Landscape, exhibiting a romantic and mountainous country, intersected by a high road, along which some herdsmen are passing with cattle. A vale, with a river winding through it, occupies the right of the view.

Collection at Mr. Christie's, . . . 1807. . . . . 58 *gs.*

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34. A Landscape, with a river, on which are two boats filled with passengers and goods; at some distance off is a cart drawn by two oxen, and a boy with a laden ass.

2 *ft.* 2 *in.* by 2 *ft.* 8 *in.*—C.

Collection of M. Geldermeester, . 1800. . 215 *flo.* 19*l.*

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35. A Landscape, exhibiting a hilly and well-wooded scene, under the aspect of a fine summer's morning, and animated with cattle and figures.

1 *ft.* 2½ *in.* by 1 *ft.* 6 *in.*—P.

Collection of Willett Willett, Esq., 1813. . . . . 72 *gs.*

36. Sportsmen, &c. The view represents an agreeably-wooded country, with some rising ground on the right, where three sportsmen are seen, followed by five dogs. In another part of the scene is a man on horseback approaching the front ground, followed by a man on foot. These are introduced by Lingelbach.

1 *ft.* 3 *in.* by 1 *ft.* 7 *in.*—P.

Collection of the Chevalier Erard, 1832. . 1510 *fs.* 60*l.*

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37. A Landscape, divided by a high road, at the side of which sits a woman holding the bridle of a gray horse; a dog with two puppies lie on one side of her, and two sheep are reposing on the other. A warm afternoon effect.

1 *ft.* 6 *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. de St. Victor, 1822. . 900 *fs.* 36*l.*

——— the Chevalier Erard, 1832. . 852 *fs.* 34*l.*

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38. A Hilly Country, diversified with clumps of trees, and distinguished by the stump of a beech in front, most admirably painted. Near this object are a cow standing, and a sheep lying down; and at some distance off are a herdsman riding on a mule.

2 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—C.

Collection of the Chevalier Erard, 1832. . 710 *fs.* 28*l.*

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39. A View, embracing a portion of a rocky site, abounding with trees and underwood, and having a deep ravine or chasm at its side, over which is thrown a rustic bridge. On the same side, but nearer the front, is a cluster of fine beech trees, the boles of which sparkle with the silver hue of their bark, and near the centre of a rocky foreground rises a beautiful elm tree. The figures which enliven the scene consist of two peasant youths, who are on the right; one is seated, and the other appears to have just risen, and is pointing towards a man on horseback, who is driving before him two cows.

In the distance a tower and a house are seen on the border of a lake, beyond which is a fine champaign country, bounded by lofty mountains. The glowing warmth of a brilliant sunset lends a delightful charm to the picture, which, for execution, colouring, and splendour of effect, has never been surpassed by this or any other master.

4 *ft.* 1 *in.* by 3 *ft.* 5 *in.*—C.

Bought in Germany, in 1832, and sold by M. Heris to His Excellency the Baron Verstolk Van Soelen, Hague.

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40. A Landscape, represented under the appearance of a fine summer's day. A high rocky hill, partly concealed by a lofty tree, is on the right, and on the same side is a man sitting on the bank of a stream, apparently conversing with a woman wearing a scarlet petticoat, who is pointing to some distant object; a dog and a goat are near them. Beyond these are peasants driving cattle towards an old gateway built of stone. A stream flows from the centre to the right, and is bounded by high broken banks, clothed with bushes and brambles.

3 *ft.* 3 *in.* by 4 *ft.* 3 *in.*—C.

Now in the collection of M. Six Van Hillegom, Amsterdam.

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41. A Landscape, composed, on the left, of clumps of trees covering the side of a hill, on which are shepherds keeping their flocks. The right of the view presents a river of considerable extent, bounded by mountains.

1 *ft.* 4 *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. La Perrier, . . 1817. . 1260 *fs.* 50*l.*

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42. A Landscape, represented under the appearance of a fine summer's day. The scene, on the left, presents clusters of trees on a rocky eminence, near which is a road passing under the ruin of a gateway. A pool of water covers a large

portion of the foreground, at which peasants are watering their cattle, and other persons are seen on the road, coming towards the ruin.

Collection of B. West, Esq., P.R.A., 1824. . . . . 155 *gs.*

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43. A Landscape, exhibiting a hilly site, with a stream of water in the foreground, on the bank of which is seated a peasant with his feet in the water, and a woman is standing by him with a distaff in her hands; from hence the eye looks to the ruin of a gateway, beyond which are clusters of trees growing among rocks. On the left is seen a peasant conducting a mule.

1 *ft.* 3 *in.* by 1 *ft.* 1½ *in.*—P.

Collection of M. Lapeyrière, . . 1825. . 5020 *fs.* 201*l.*

A picture corresponding in size and description is in the collection of the Right Hon. Lord Wharncliffe.

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44. A Landscape, representing a mountainous country, embellished with clusters of trees, a river, and a winding road at the base of a mountain, along which peasants are passing with cattle.

2 *ft.* 3 *in.* by 2 *ft.* 7 *in.*—P.

Collection of Philip Panné, Esq., . 1819. . . . . 52*l.*

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45. A Landscape, with cattle and figures.

Collection of Ralph Bernal, Esq., . 1824. . . . . 100 *gs.*

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46. A Hilly Landscape, seen under the aspect of a fine sunset. On the foreground are a woman with a distaff, two cows, one of which is lying down, and a goat browsing; and on the opposite side, near a pool of water, are a ram and a goat.

1 *ft.* by 1 *ft.* 4 *in.*—P.

Collection of M. Muller, . *Amst.* 1827. . 1435 *flo.* 120*l.*

Now in the collection of M. Rombouts, at Dort.

47. A Landscape, presenting a thickly-wooded scene, over which is diffused the warmth of a fine summer's evening. On the right, and close to the front, is a man bending on one knee, shearing a dog; a basket is placed by his side, and a goat is browsing near him.

1 *ft.* 10 *in.* by 1 *ft.* 6 *in.*—C. (*about.*)

Now in the collection of the Dowager Lady Stuart.

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48. The Luggage Barge. A view on a river, the farther side of which is bounded by mountains, covered in part with bushes, and surmounted by the ruins of a castle with a tower. Close to the front is a barge laden with baggage, and having on board four men, three of whom are seated, and the fourth is pushing the boat along with a pole. A second boat with a sail is seen at a considerable distance off. A fine evening.

2 *ft.* 1 *in.* by 3 *ft.*—C.

Now in the collection of Abraham Robarts, Esq.

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49. A Landscape, composed, on the right, of a cluster of bushes, and the stems of two thin trees, in front of which are two cows, three goats, and a dog, drinking at a stream, &c. Engraved by Le Bas.

1 *ft.* by 1 *ft.* 2 *in.*— (*oval.*)

Collection of M. Le Duc de Praslin, 1773; not sold.

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50. View on a Bold Rocky Coast, with a small portion of land in front, on which stands a merchant, habited in the oriental costume, at whose feet lies a salior, and a little beyond them are several boats laden with merchandise lying close in shore; from hence the eye looks over a wide expanse of sea, bounded on the spectator's left by high rocks, on the summits of which stands a small fort.

Engraved by Pye, from a picture then in the possession of Willam Baillie, Esq.

51. The Misfortune. A hilly site, delightfully varied with clusters of trees, and illumined with the beams of the morning sun. The scene is animated in the foreground, by the introduction of a young peasant woman, who is bewailing the loss of her milk, a bull having kicked over the pail.

1 *ft.* 3½ *in.* by 1 *ft.* 7 *in.*—P.

Now in the collection of M. Vrancken, Flanders.

The preceding list of pictures by Pynaker, although very limited in its numbers, may be said to contain an account of his principal productions, and as such, will serve as a guide to the amateur, so far as relates to the general current value of them.

JOHN HACKAERT.

THERE are artists in every school whose pictures are so unequal in merit, that while a portion of them may justly rank with the best productions of the pencil, and are valued accordingly, another, and sometimes the larger portion, are only fit to mingle with the works of their imitators, and those of inferior painters; and although fashion, which most unaccountably has its influence on works of art, may raise inferior productions into notice and value, the reign of such delusion is, and must be, ephemeral. These observations refer, not only to the painter now under notice, but are also equally applicable to the preceding one, and others already treated of in this work, and are now incidentally introduced to prevent that surprise, and perhaps a worse feeling, which amateurs express when four or five hundred guineas are asked for a picture by a master, whose works, in general, seldom pass in the market for more than forty, or at most sixty or seventy pounds.

John Hackaert was a native of Amsterdam, and is supposed to have been born about the year 1635.

No mention is made by writers of the master under whom he learnt the art, and any opinion formed on the subject, by a comparison of his style and manner with those of John Both, Frederick Moucheron, and other similar painters, must be vague and uncertain.

He is said to have travelled when young, through Germany and Switzerland, for the purpose of studying from nature, and that while he embued his mind with a knowledge of her colour and peculiar effects, he at the same time stored his folio with numerous studies that might assist him in his future labours. The value and utility of these pictorial excursions were manifested on his return to his native country, by the production of several clever pictures, representing the wild romantic scenery of the countries he had visited; these brought him into notice, and procured him an ample share of the public estimation; and, like his contemporary artists, he was much engaged in painting large decorative pictures; hence his easel productions are few in number, and of those, a very small portion only are entitled to the term pre-eminent; for although his open and excursive views possess considerable merit, in the beauty and warmth of the colouring, the freedom and appropriateness of the execution, and the taste evinced in the details, they are in general less perfect, as works of art, than the wood scenes peculiar to his native country, which he has so successfully represented. In these pictures, he has not only embodied the real form and characteristic of the various objects portrayed, but has given them under the most fascinating aspect that the presence of sunshine can produce.

To the pencil of the amiable and indefatigable Adrian Vander Velde, and that of Lingelbach, most of this master's pictures are indebted for the figures and animals which embellish them.

The precise period of his decease is unknown.

THE

WORKS

OF

JOHN HACKAERT.

1. A Pair. One represents a hilly and richly-wooded country, enlivened by the introduction of a party of gentlemen in pursuit of a stag. The figures and animals are by Lingelbach.

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2. The Companion also represents a woody scene, with a party of gentlemen, followed by dogs, going out hawking: these are also by Lingelbach.

2 *ft.* 1 *in.* by 1 *ft.* 7 *in.*—C.

Collection of M. de Calonne, . . 1788. . 501 *fs.* 20*l.*

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3. A View in a Forest, through which the rays of the morning sun play delightfully. The scene is animated by a party of gentlemen, with attendants and dogs, going out hawking: these are by the hand of Lingelbach.

2 *ft.* 1 *in.* by 1 *ft.* 10 *in.*—C.

Collection of M. Van Eyl Sluyter, . 1802. . 1500 *fs.* 60*l.*

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4. View in the Woods at the Hague. The umbrageous scene is traversed by a high road, on which are introduced several persons of distinction, with attendants and dogs,

enjoying the sport of the chase; among them is the Prince of Orange in a coach drawn by six horses, and still nearer the spectator is a gentleman, who has dismounted from his steed: these are by the pencil of Adrian Vander Velde.

2 *ft.* 2 *in.* by 1 *ft.* 10 *in.*—C.

Collection of M. Van Eyl Sluyter,	1802.	.	2375 *fs.*	95*l.*
——— M. Rynders, .	*Bruss.*	.	2300 *flo.*	200*l.*
——— M. Lapeyrière, . .	1825.	.	8500 *fs.*	340*l.*
——— the late King of Bavaria,	1826.	.	1000 *flo.*	90*l.*

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5. A Hawking Party. The view exhibits a mountainous and well-wooded country, in which Adrian Vander Velde has introduced a party of gentlemen returning from the chase; and on the right of the foreground is a herdsman with cattle, passing through a stream.

4 *ft.* by 5 *ft.*—C.

Collection of M. Van Eyl Sluyter,	1802.	.	4200 *fs.*	168*l.*

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6. Fishermen. A landscape, composed, on the right, of a chain of mountains, whose acclivities are richly clothed with trees, and a river flows at their base, on which are fishermen in a boat, drawing their nets. The opposite side is enlivened by a party of travellers reposing, and a peasant with a dog, conducting two mules along a road; beyond these are a man and a woman on a white horse, accompanied by persons on foot, and dogs. The figures and animals are by Adrian Vander Velde.

4 *ft.* 1 *in.* by 5 *ft.*—C.

Collection of M. Mereville, . .	1800.	.	1800 *fs.*	72*l.*
——— M. Van Leyden, . .	1804.	.	800 *fs.*	32*l.*

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7. Travellers. A landscape, exhibiting a country diversified with hills, dales, a river, rich clusters of trees, and distant mountains. The figures which give additional interest to the

scene are introduced by Lingelbach, and represent travellers, some of whom are passing along a road, and others reposing.

2 *ft.* 7 *in.* by 3 *ft.* 3½ *in.*—C.

Collection of M. Muilman, . . 1813. . 565 *flo.* 50*l.*

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8. A Hilly and Richly-Wooded Landscape, traversed on the left by a road, on which are two herdsmen, with cows and sheep followed by a dog; two lofty beech trees are standing a little to the right from the middle; and some meadows and hills complete the composition of this excellent picture. The figures are by Adrian Vander Velde.

2 *ft.* 11 *in.* by 3 *ft.* 4 *in.*—C.

Collection of M. Muilman, ... 1813. . 1400 *flo.* 126*l.*
Now in the collection of M Mogge Muilman, Amsterdam, 1833.

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9. A View in the Woods at the Hague, through which a hunting party is passing, accompanied by dogs and attendants; among these, and close to the front, is a sportsman, followed by two dogs, winding his horn; and farther off is a man carrying a hoop of hawks; the rest of the company (some of whom are on horseback) are approaching. The figures and animals are by the hand of Nicholas Hels Stockade, and, for spirit and execution, are little inferior to Adrian Vander Velde.

2 *ft.* by 1 *ft.* 7½ *in.*—C.

Collection of M. Muller, . *Amst.* 1827. . 2400 *flo.* 216*l.*
Again in Mr. Smith's sale, . . . 1828. . . . . 230 *gs.*
Exhibited in the British Gallery in 1828.
Now in the collection of the Duke of Sutherland.

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10. A View in the Woods at the Hague, traversed by a road, on which is a party of huntsmen and attendants, amongst whom are a lady on a chestnut horse, and a gentleman on a gray one; nearer the front are two men on foot, with five dogs. The figures and animals are introduced by Adrian

Vander Velde. The whole scene is illumined in an extraordinary manner by the splendour of a fine summer's day. This is a production of the rarest excellence and beauty.

2 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—C.

Collection of M. Van Noort, *Leyden*, 1827. 5000 *flo.* 450*l.*

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11. A Landscape, with a chain of lofty mountains on the right, extending to the distance; a high road from the front winds round their base, and a river flows over the middle distance. The figures and cattle which enliven the scene are by Adrian Vander Velde; and consist of a peasant with a basket on his head, driving three cows; and farther on the road a man and a woman, preceded by a horse and cart.

4 *ft.* by 5 *ft.*—C.

This capital picture was put up to sale at Mr. Christie's in 1822, and passed.

Now in the collection of the Marquis of Bute, at Luton.

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12. A Landscape, presenting, on the right, a mountain, with a road at its base, connected with a rustic bridge in front, on which are a peasant on foot, and a woman on a white mule, preceded by two cows and six sheep: beyond these are seen three travellers. On the opposite side, the eye looks over a river bounded by rocky banks to the distant hilly country. The effect of a fine serene evening prevails. The skilful hand of Adrian Vander Velde supplied the figures and animals in this excellent picture.

4 *ft.* 3 *in.* by 4 *ft.* 8 *in.*—C.

Now in the collection of His Excellency the Baron Verstolk Van Soelen.

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13. A Hawking Party, &c. A woody scene, with a large pond on the right, and a road on the opposite side, skirted by lofty thin trees, along which a party of ladies and gentlemen are passing, with attendants and dogs, partaking of the pleasure

of the chase. The nearest of these to the spectator are a lady on a white horse, a gentleman on a roan chestnut, and a whipper-in with two dogs in leash: these are followed by two other attendants, with hawks and dogs, and a little beyond them is a coach drawn by six horses. The figures and animals are by the hand of Adrian Vander Velde. A luminous and most delightful example of the two masters.

2 *ft.* 2 *in.* by 1 *ft.* 10 *in.*—C.

Formerly in the Du Val Collection.

Now in the collection of the Right Hon. Sir Charles Bagot, K.G.C.

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14. A View in the Precincts of a Domain in Holland. A large piece of water covers the right of the view, and a road from the opposite side, skirted with lofty thin trees, leads round it to the entrance of some park or mansion. The scene is animated by a party of ladies and gentlemen, with attendants and dogs, departing for the chase: the nearest of them to the spectator is a lady attired in a blue dress, mounted on a gray horse, accompanied by a gentleman on a roan; beyond them are two huntsmen with a pack of hounds, and a dog barking at two swans; and still further is a second gentleman on horseback, saluting the owner of the domain, who is seen at the gate. The beams of the morning sun play delightfully among the trees, and give life and beauty to the landscape. This excellent picture is the joint work of Hackaert and Adrian Vander Velde. Engraved in the Le Brun Gallery.

2 *ft.* 2 *in.* by 1 *ft.* 9 *in.*—C.

Now in the Musée at Amsterdam. Worth 400*l.*

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15. A Landscape, exhibiting a mountainous country. A pool of water is on the right of the foreground, at which a traveller, riding a chestnut horse, is watering his steed. A road winds at the base of the mountain, on the left, along which a shepherd is driving a flock of sheep; beyond these the eye

looks over a country agreeably diversified with buildings, trees, and water. The cattle and figures are by the pencil of Adrian Vander Velde. A fine sunny evening.

2 *ft.* 1¼ *in.* by 2 *ft.* 6 *in.*—C.

Collection of M. Goll Van Frankenstein, 1833. 1300 *flo.* 118*l.*

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16. A View in a Forest. The delightful pencil of Adrian Vander Velde has introduced a hunting party, consisting of a gentleman on a dappled-gray horse, accompanied by three huntsmen, with dogs, pursuing two stags, which are seen at some distance off rushing into a pond: the rest of the huntsmen are arriving from an opposite direction.

1 *ft.* 9 *in.* by 1 *ft.* 7½ *in.*—C.

Now in the collection of M. Six Van Hillegom.

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17. A View of a Mountainous Country, through which flows a winding river. A large clump of trees occupies the summit of a bank on the left, among which may be observed a sportsman. The foreground is animated by a merry couple dancing to the music of a pipe, played by a pedlar sitting on the ground with a pack at his back; at the same time a traveller, mounted on a laden ass, is looking at the dancers. Several persons on horseback are at a little distance off on a road. These are introduced by Lingelbach.

4 *ft.* 10 *in.* by 4 *ft.* 5 *in.*—C.

Collection of John Fulton, Esq., . 1834. . . . . 39 *gs.*

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18. A Richly-Wooded Landscape, in which are introduced a party of banditti attacking the drivers of a waggon on a high road.

Now in the collection of M. M. Van Loon, Amsterdam.

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19. A Stag Hunt. The sport is represented as passing in a shallow pool of water, bounded on all sides by a wood, of

varied foliage; one of the sportsmen, dressed in red, and mounted on a dun-coloured horse, is galloping from the front towards the stag, and is accompanied by a man on foot: other huntsmen are seen issuing from the surrounding wood to join the scene of death. The figures are by the pencil of Lingelbach.

1 *ft.* 6 *in.* by 1 *ft.* 1¾ *in.*—C.

Collection of Mr. Nieuwenhuys, . 1833. . . . . 71 *gs.*

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20. A View in the Hague Woods, with a large pond near the centre, into which a hunted stag has rushed, and is caught by the dogs; the huntsmen at the same time are galloping up to their game. Close to the front are two attendants holding back an eager staghound. The glowing of a sultry evening gilds the scene. The figures and animals are by the hand of Nicholas Berghem.

2 *ft.* 2 *in.* by 1 *ft.* 10 *in.*—C.

Now in the collection of the Baron Steengracht, Hague.

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21. Peasants driving Cattle along a Road. The view presents a high road, passing by the side of a wood, and having a stream flowing over a portion of the front, through which a woman in a blue gown with red sleeves is passing, followed by a dog, and preceded by a laden ass: a little retired from this group is a peasant driving four cows along the road, and beyond these is a traveller seated on a bank, near to some trees. The figures and cattle are introduced by Adrian Vander Velde.

1 *ft.* 7 *in.* by 1 *ft.* 11 *in.*—C.

Exhibited for private sale in the collection of the late Duc de Berri, in 1834. Price 400*l.* Not sold.

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22. A Road Scene. The left is composed of rich clusters of trees, of varied foliage, apparently forming the boundary of a wood, around the skirt of which winds a road, overflowed

by water on the left, near which are four men and a dog; one of the men is seated with a bundle at his back, and two stand by him with fishing-rods on their shoulders. Upon a winding road, on the opposite side are a peasant with a bag at his back, leading a girl by the hand, and a woman with a brass can at her back, resting at the side: a little removed from these are two gentlemen on horseback, preceded by three dogs, and followed by a man on foot. A cottage among trees, and the adjacent meadows, complete the scene. The figures and animals in this admirable picture are by Lingelbach.

3 *ft.* 7 *in.* by 4 *ft.* 2 *in.*—C.

Now in the collection of Sir George Talbot, Bart.

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23. A Stag Hunt. A view in the environs of a wood, composed of lofty beech and other trees, of spare growth, and admirably varied in the form and colour of the foliage. A shallow stream covers a large portion of the scene on the right, through which a stag is bounding, with three dogs close at his haunches, followed by a gentleman on a white horse, behind whom is seen issuing from the wood a lady on horseback, accompanied by an attendant on foot, and several dogs. Close to the front is a huntsman blowing a horn, and in the distance are others of the party arriving. The aspect exhibits a fine summer's evening. This is a superlative work of the master.

3 *ft.* 6 *in.* by 2 *ft.* 10 *in.*—C. (*about.*)

Now in the Hermitage at St. Petersburgh. Worth 500 *gs.*

The preceding catalogue of the pictures by John Hackaert is sufficient to show the general value of them, the paucity of their number, and the great scarcity of really fine productions.

DRAWINGS.

John Hackaert has left many examples of his ability in water-colours, or rather in Indian ink, sometimes slightly tinted with colours: these are done with a light and free hand, and resemble in every respect his pictures.

Two of this kind were sold in the collection of M. de Vos, at Amsterdam, in 1833, for 382 *flo.*, 34*l.*

ETCHINGS.

His works in aqua-fortis consist of six pieces (*size about* 8 *in.* by 7 *in.*) and are described by Bartsch as follows:—

1. The Hamlet. On the left is a stone bridge, composed of a single arch, adjoining which is a round tower, &c.
2. The Winding Road. The composition is remarkable for a large old tree, standing in the centre of the view, on the bank of a brook.
3. The Narrow Brook. A very similar composition to the preceding.
4. The Sloping Tree. A river winds through the landscape, and flows along the front ground.
5. The four Trees. This landscape is distinguished by four trees, which occupy nearly the centre of the view.
6. The Rock with a River at its base. In the centre of the view stands a man with his back to the spectator, who appears to be in conversation with an angler.

WILLIAM VANDER VELDE

THE YOUNGER.

No artist deserves to be introduced to notice with higher encomiums than this delightful painter. His productions were not only the admiration of the age in which he lived, but up to the present period have excited undiminished interest, and received the unqualified approbation of all real judges of the art, whose concurrent opinion is, that they approach nearer the point of perfection than has hitherto been attained by any other artist.

William Vander Velde was born at Amsterdam in 1633, and was carefully instructed in the elements of drawing by his father, surnamed the elder,* who

* William Vander Velde the elder, was born at Leyden, in 1610, and is thought to have spent the early part of his life in the sea service, during which time he diligently cultivated his natural taste for drawing, and ultimately acquired that correct nautical knowledge which subsequently gained him the distinguished patronage of the States of Holland. By their orders, a vessel was always at his service for his professional studies; and such was his zeal for the art, that he would fearlessly encounter the dangers of the hottest action, and sketch composedly the destructive conflict then raging around him. A proof of this devotedness was strikingly shown in

afterwards placed him under the care of Simon de Vlieger, then the best marine painter of the time. With this clever artist he had ample means of acquiring a complete knowledge of the materials of his profession; having attained this, he soon gave indubitable proofs of the superior genius and knowledge which influenced and guided him in his studies throughout every succeeding work. Such, in fact, was his progress, that he not only surpassed his master, but also gave

the severely-contested engagement between the fleets commanded by the Duke of York and Admiral Opdam, in 1665; and again in the more sanguinary battle that took place in the following year, between Admiral Monk, Duke of Albemarle, and Admiral De Ruyter, which lasted three successive days: both these events he was employed to perpetuate with his pencil, by the States General. But notwithstanding the encouragement he is said to have received from his countrymen, he was induced to accept the invitation of Charles II. to visit England; and on his arrival, about the year 1674 or 1675, was kindly received by His Majesty, taken into his service, and had a pension of one hundred pounds per annum settled upon him. (*See note in page* 316.) Most of this master's works are apparently done with a reed pen, or a free pencil, with black on a prepared white ground, and they resemble very nearly a coarsely-engraved print. Whether this style lost its novelty, and thereby its power to please, and the painter was in consequence induced to attempt oil colours, is a question not now resolvable; but if he did so, it must have been at a late period of his life, and perhaps under the tuition of his son, whom he may have afterwards occasionally assisted in his large pictures. Of the correctness of these opinions the Writer has had no satisfactory means of convincing himself, further than that he has seen many pictures which were in every respect unworthy the son, but were nevertheless attributed to him; and also that he, the father, is styled, in the inscription on his tomb, "Painter of Sea Fights." Among a number of this class of pictures may be noticed, a series of twelve,

unequivocal proofs of his future excellence. Happily these superior abilities appear to have been properly appreciated by his countrymen, if a correct opinion may be formed from the numerous beautiful pictures by his hand which formerly enriched the Dutch collections.

The supremacy of the sea had long been disputed with various success by the navies of Holland and England, and was now, after many obstinate conflicts, obtained by the latter. The elder Vander Velde had for some years resided in England, and this favourable change in her naval affairs probably gave rise among the people to a corresponding taste for marine subjects; in consequence of such a change, the elder Vander Velde was induced to send for his son, probably by the desire of his Majesty, who was much attached to nautical scenes, and well acquainted with his performances. His arrival in London was therefore highly

representing engagements and seaports, now in the Palace of Hampton Court (*size* 4 *ft.* 1 *in.* by 5 *ft.* 11 *in.*—C.). They are painted in a broad, loose, and slovenly manner, and very indifferently coloured. They are signed in the same manner as the best works by the son, and dated 1676 and 1682. These, with others of a similar description, may with propriety be attributed to Vander Velde the elder.*

He died in London, on the 16th of December 1693, and was buried in St. James's Church. On the gravestone is the following inscription:—"Mr. William Vander Velde, senior, LATE PAINTER OF SEA "FIGHTS to Their Majesties, King Charles II. and King James II. "Died 1693." There is a portrait of him engraved by Sibelius, after a picture painted by Sir Godfrey Kneller.

* Walpole also states, that the elder Vander Velde painted many pictures for the Duke of Lauderdale, which are still in the collection at Ham House.

pleasing to the King, as appears by a Royal *Ordinance*, bearing date the 20th of February 1677.* From this important document is learnt, that he enjoyed a pension of one hundred pounds *per annum*, and that he painted pictures from sketches made by his father.

The Duke of York, afterwards James II., was no less interested than his brother in such representations; for, at his express desire, the artist was present at the battle of Solebay, and on that occasion was furnished with a small vessel, in order that he might sail among the fleets, and take various views of the action. The catalogue of that prince's collection enumerates eighteen pictures by the two painters. Nor was this taste for marine views confined to royalty; it is quite evident that he was liberally employed by other amateurs, as several of his productions are frequently found together in the possession of the nobility and gentry of this

* "Charles II., by the Grace of God, &c. &c. &c., to our dear "cousin, Prince Rupert, and the rest of our commissioners for "executing the place of Lord High Admiral of England, greeting. "Whereas we have thought fit to allow the salary of one hundred "pounds per annum unto William Vander Velde the elder, for "taking and making draughts of Sea Fights; and the like salary of "one hundred pounds per annum unto William Vander Velde the "younger, for putting the said draughts into colours, for our "particular use; our will and pleasure is, and we do hereby "authorise and require you to issue your orders for the present and "future establishment of the said salaries to the aforesaid William "Vander Velde the elder, and William Vander Velde the younger, "to be paid unto them, or either of them, during our pleasure; and "for so doing, these our Letters shall be your sufficient warrant "and discharge. Given under our Privy Seal, at our Palace of "Westminster, the 20th day February, in the twenty-sixth year of "our reign."

country, in whose families they appear to have remained from the time they were painted.*

The immense quantity of sketches, chiefly done in India ink, which this artist left, are admirable examples of his indefatigable diligence. Incessantly on the watch, every object which could give interest and variety to his picture was seized by his observant eye, whether produced by the floating clouds and streams of light upon the surface of the deep, or by shoals of sand beneath, fretting the waves into foam; the dawn of morning, the decline of day, and all the vicissitudes of the elements; each and every object and change was made subservient to his facile pencil, and assisted to form the vivid picture.

Nor was his powerful genius less eminent in one class of marine views than another; for it shines as conspicuously in the awful sublimity of his storms, as in the beautiful serenity of his calms, or in the breezy freshness of the gentle gale, rippling the wave, and

* Walpole mentions a circumstance which reflects little credit upon the taste of two gentlemen connected with the marine department in this country. "Vander Velde having painted a picture representing the junction of the English and French Fleets at the Nore, whither King Charles went to view them, and where he was represented going on board his own yacht, two Commissioners of the Admiralty agreed to beg it of the King, to cut it in two, and each to take a part. The painter, in whose presence they concluded this wise treaty, took away the picture, and concealed it till the King's death, when he offered it to Bullfinch, the printseller (from whom Vertue had the story) for fourscore pounds. Bullfinch took time to consider, *and returning to the purchase, found the picture* sold for 130 *gs.* This picture was afterwards in the possession of Mr. Stone, a merchant retired into Oxfordshire"

scarcely disturbing its smooth undulation. In short, in whatever way his works are contemplated, whether in regard to the science displayed in the composition, the truth and purity of the colouring, the aerial illusion of gradation, or the masterly facility and sweetness of the pencilling, they will in most instances be found, as a whole, richly entitled to the unmeasured terms of praise which the best informed in art have at all times bestowed upon them.

Both the father and the son resided a great portion of their time at Greenwich, and, unlike most of their countrymen, appear to have been so well satisfied with the liberal encouragement they received in this country, that they contentedly ended their days in it.

William Vander Velde the younger, died in 1707, as appears by the following inscription under a print of his portrait, engraved by John Smith, after a picture by Sir Godfrey Kneller :—"GIULIELMUS VAN-
" DER VELDE, *junior, navium et prospectuum, marin-*
" *arum pictor, et ob singularum in illâ arte peritiam*
" *à Carolo et Jacobo* 2do *Magnæ Britanniæ regibus*
" *annua mercede donatus. Obiit* 6 *Apr. A.D.* 1707,
" *æt. suæ* 74."

THE

WORKS

OF

WILLIAM VANDER VELDE.

1. A View off the Entrance to the Texel, under the effect of a strong gale from the north-west, and the appearance of squalls of rain. The composition offers, on the left, a large Dutch packet, with her main and fore sails close hauled to the wind, and the sea breaking violently over her bows; five persons are on board of her, one of whom, standing with his back to the spectator, is pointing to some distant object; a little retired from this is a similar vessel, only a portion of which is seen, and considerably more remote are a packet and three ships of war; some small craft are visible in the distance. On the opposite side may be noticed a small boat, full of passengers, going towards a frigate riding at anchor, having all her sails furled: beyond these are a merchant ship and a fishing smack in full sail. Dark masses of clouds roll majestically over the upper hemisphere, casting their broad shadows over the turbulent ocean, whose undulating surface is partially illumined by transient bursts of light, thereby rendering the general gloom more awful and sublime. This

superlative picture is a noble example of the accomplished powers of the artist, both as a painter and a poet. Dated 1672. Engraved by Fittler.

4 *ft.* 4 *in.* by 6 *ft.* 3 *in.*—C.

Collection of Madame Backer, . 1766. . 885 *flo.* 80*l.*
——— M. M. Van Locquet, 1783. . 2800 *flo.* 199*l.*
Now in the Bridgewater Collection, Lord Francis Egerton, M.P.
Worth 1000*l.*

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2. A Sea View, during a calm. Numerous vessels, chiefly consisting of small craft, are distributed in the most picturesque manner over the liquid expanse. The most conspicuous of these is a handsomely carved and gilt yacht, lying at anchor in the centre, which a six-oared boat with a blue awning, filled with persons of distinction, appears to have just quitted. Nearer the front is a four-oared boat, with two gentlemen in it; and still farther on the right are a coaster and a barge, with several men on board, &c.

2 *ft.* 2 *in.* by 2 *ft.* 6 *in.*—C.

Collection, anonymous, . . *Amst.* 1765. . . 930 *flo.* 84*l.*
Worth 500*l.*

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3. The Companion represents a similar view, and also a calm. Among the number of vessels which meet the eye, is a handsome yacht, with her stern towards the spectator, and a small boat lying at the stern; beyond these are a ship of war, and three small boats; on the opposite side are a large coaster, a small vessel with her main and jib sails up, and a row boat with two fishermen and baskets in it. The view is bounded by a line of low coast, and a tower is visible in the distance. These are pure and brilliant gems of the master. Engraved in the Musée Napoléon.

2 *ft.* 2 *in.* by 2 *ft.* 6 *in.*—C.

Collection, anonymous . . *Amst.* 1765. . 1310 *flo.* 118*l.*
Removed from the Louvre in 1815.
Now in the Royal Musée at the Hague. Worth 500*l.*

4. A View off the Coast of Holland, during a calm, with several vessels and a great many figures. This is stated in the catalogue to be engraved by Aliamet.

1 *ft.* 1½ *in.* by 1 *ft.* 5 *in.*—P.

Collection of the Count de Vence,	1760.	381 *fs.*	15*l.*

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5. A View from the Shore, during calm weather. In the composition of this beautiful picture, the nearest object to the spectator is a small boat, with a man and a boy in it, a little retired from which are a fishing smack with her main-sail up, and a small vessel lying alongside of her. A portion of a jetty, with a man on it, is close to the right; and on the opposite side is a fisherman with a basket at his back, approaching the front. Considerably beyond the latter are several youths, some of them on a sand-bank, and others in the water: several small boats and frigates are seen in the distance. Engraved, No. 31, in the Choiseul Gallery.

1 *ft.* 2 *in.* by 1 *ft.* 6 *in.*—C. on P.

Collection of M. Julienne,	1767.	1059 *fs.*	42*l.*
——— the Duc de Choiseul,	1771.	1700 *fs.*	68*l.*
——— M. Tronchien,	1780.	1000 *fs.*	40*l.*

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6. A Grand Sea View, represented under the appearance of a stiff gale, accompanied by a rolling sea, and a tempestuous sky. On the left of the picture a fishing boat is seen approaching a jetty of piles, and the seamen on board of it are lowering the main-sail. A second vessel, of a similar description, is on the farther side of the jetty, and many vessels are visible through the haze in the distance. On the opposite side is a large lugger or coaster, represented in a fore-shortened view, with her stern towards the spectator, her main-sail up, and some of her crew engaged taking in the fore-sail. A small boat follows in her wake, and a ship

of war rides at anchor beyond her. This superlative picture was painted in 1671.

3 *ft.* 8 *in* by 5 *ft.* 4½ *in.*—C.

Collection of M. Braamcamp, . . 1771. . 2500 *flo.* 225*l.*
Now in the collection of Sir Bethell Codrington, Bart.
Worth 600 *gs.*

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7. A View on the Texel, represented under the aspect of a profound calm. Many vessels, of different descriptions, and small boats, are distributed over the scene, among which is a handsome yacht, firing a salute.

1 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—C.

Collection of M. Braamcamp, . . 1771. . 700 *flo.* 63*l.*
——— M. Paillet, ... 1777. . 881 *fs.* 35*l.*

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8. A View from the Shore, during a profound calm, and the effect of early morning. A man stands on a tongue of land in front, shrimp fishing; a little farther are two men in a boat, similarly employed; and at some distance off is a ship of war firing a salute.

8 *in.* by 10 *in.*—P.

Collection of the Prince de Conti, . 1777. . 861 *fs.* 34*l.*
Now in the Bridgewater Collection, Lord Francis Egerton.

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9. A View off the Coast of Holland, represented under the aspect of a calm, and a fine clear day. Numerous vessels, consisting chiefly of yachts and small craft, are distributed in the most picturesque manner over the whole scene. The composition of this excellent picture may be identified by two small fishing vessels, one of which has her main-sail reefed, lying on the right, and close to the front. A little retired from these is a handsome yacht, with her stern towards the spectator; a six-oared boat, full of people, is approaching. On the opposite side is a group, consisting of a lighterman and

other small vessels and boats; beyond these many more may be observed, receding in illusive gradation until they become scarcely discernible by the haze of the distance. Engraved, No. 110, in the Poullain Gallery.

1 *ft.* 6½ *in.* by 1 *ft.* 10½ *in.*—C.

Collection of the Prince de Conti,	1777.	3151 *fs.*	126*l.*
——— M. de Poullain,	1780.	2700 *fs.*	108*l.*
——— the Duc d'Alberg,	1817.		175*l.*

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10. A View on the Coast, during a calm. On the left and front are a fishing vessel at anchor, close in shore, and two boats alongside of her; and towards the right, in the second distance, are two trading vessels. Some frigates are seen in the distance. Engraved, No. 30, in the Choiseul Gallery.

9 *in.* by 1 *ft.*—P.

Collection of the Duc de Choiseul,	1772.	879 *fs.*	35*l.*

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11. A Sea View, during a perfect calm. This exquisitely-painted picture offers, on the left, a lighterman, represented with her head to the spectator, having her top and fore sails up, and on her starboard side a small boat with two men in it. More distant, and on the right, is a small boat, with her sails lying on the deck, and a little retired from this are two frigates. A sloop, and several small craft, are visible in the distance. Engraved, No. 29, in the Choiseul Gallery.

9¼ *in.* by 11 *in.*—P.

Collection of the Duc de Choiseul,	1772.	760 *fs.*	31*l.*
——— the Prince de Conti,	1777.	1260 *fs.*	50*l.*
——— Joseph Barchard, Esq.,	1828.		300*l.*

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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12. A View off the Dutch Coast, during fine calm weather. In this capital picture about forty vessels, of different descriptions, may be enumerated, the whole of which are grouped

with consummate skill, and recede in the most deceptive gradation into the extreme distance. A pier on the left, having three sailors on it, and a fisherman on a sand-bank in the middle, pushing off his skiff, serve to identify the piece.

1 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—P.

Collection of M. Randon de Boisset,	1777.	8051 *fs.*	322*l.*
——— the Duc de Praslin,	1793.	6980 *fs.*	279*l.*
——— M. La Fontain,	1822.	. . . .	230 *gs.*

The declining prices in the preceding picture is doubtless caused by its having been somewhat over-cleaned.

A picture corresponding with the above description, and perhaps the same, was sold in the collection of Thomas Emmerson, Esq., in 1829, for 97 *gs.*

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13. A Sea View, in which the principal object is a three-masted vessel, of handsome construction, having her sails up and flags flying. Several sloops and other little vessels are distributed at suitable distances.

1 *ft.* 2 *in.* by 10½ *in.*—C.

Collection of the Prince de Conti,	1777.	861 *fs.*	34*l.*
——— M. Destouches,	1794.	305 *fs.*	12*l.*
——— the Chevalier Clève,	1786.	721 *fs.*	29*l.*

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14. A View from the Shore, looking out seaward during a gentle breeze. A variety of vessels meet the eye, one of which is sailing along the front, and on the shore are several persons, amongst whom may be noticed a fisherman walking on the sands.

1 *ft.* 5½ *in.* by 1 *ft.* 10½ *in.*—P.

Collection of M. Randon de Boisset,	1777.	5610 *fs.*	224*l.*

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15. A View of the Sea, during a fresh breeze, with several sloops and other vessels distributed over the scene; those nearest the spectator have many persons on board.

9 *in.* by 11½ *in.*—P.

Collection of the Chevalier Verhulst,	1779.	115 *flo.*	10 *gs.*

16. A View off the Coast, during a calm. In front is a little bark, with two fishermen in it, drawing their nets; in the second distance are two large sailing vessels; and beyond them, a ship of war and other craft.

1 *ft.* 6 *in.* by 2 *ft.*—C.

Collection of the Prince de Conti,	1779.	1700 *fs.*	68*l.*
——— the Duc de Chabot,	1787.	1900 *fs.*	76*l.*
——— M. Solirene,	1812.	3001 *fs.*	120*l.*

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17. A Coast Scene, represented under the aspect of fine calm weather. The composition exhibits a number of vessels, of various kinds, most of which are riding at anchor, and in particular may be observed a fishing boat, lying on a sand-bank at low water.

1 *ft.* by 1 *ft.* 2 *in.*—P.

Collection of the Chevalier Verhulst,	1779.	341 *flo.*	31*l.*

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18. A View on the Coast of Holland, during fine calm weather. Among the various vessels which give interest to the scene, a beautiful yacht attracts notice, to which a boat appears to be conveying passengers; the former is not far from a jetty at the side.

11½ *in.* by 1 *ft.* ½ *in.*—C.

Collection of M. Nogaret,	1780.	1301 *fs.*	52*l.*
——— the Duc de Praslin,	1793.	1350 *fs.*	54*l.*
——— M. Van Eyl Sluyter,	1802.	1200 *fs.*	48*l.*

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19. The Departure of Charles II. from Schevening, in 1660. The composition consists of a numerous assemblage of ships of various descriptions, among which, and about the middle, is a small vessel bearing the royal flag, on board of which are the king and his suite; several other boats, full of people, surround this vessel; and the shore is crowded with spectators, the most conspicuous of whom is a gentleman on horseback;

a horse and cart may also be observed among the crowd. The fleet lies in the distance, firing a salute.

1 *ft.* 7 *in.* by 1 *ft.* 10 *in.*—C.

Collection of M. Jan Tak, *Leyden*, 1781. . 915 *flo.* 82*l.*
Now in the collection of Mad^lle^ Hoffman, at Haarlem.

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20. A View of the Open Sea, with numerous vessels, amongst which are two in front, with their sails unfurled, having a great many persons on broad.

1 *ft.* by 1 *ft.* 1¼ *in.*—C.

Collection of M. Tonnellier, . . 1783. . 716 *fs.* 29*l.*

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21. A Sea View, during a brisk gale. The principal object is a handsome yacht, with her stern to the spectator, sailing on a tack under main and jib sails, and having a little boat following in her wake. At some distance off are a merchant ship and a man-of-war, beyond which are seen many other vessels. A clear and admirable production.

1 *ft.* 8 *in.* by 1 *ft.* 8½ *in.*—C.

Collection of the Count de Merle, 1783. . 3710 *fs.* 148*l.*
Now in the collection of Jeremiah Harman, Esq.

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22. A Veiw on the Coast of Holland, represented under the aspect of calm weather. The composition offers, on the right, a portion of the beach, on which are two sailors, beyond whom are three boats and seven more men; and on the opposite side are seen a ship of war firing a gun, and a variety of other vessels.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—P.

Collection of the Count de Vaudreuil, 1784. . 1901 *fs.* 76*l.*
——— M. Tolozan, . . . 1801. . 1160 *fs.* 47*l.*
——— M. Goupy Dupré. . 1811. . 1860 *fs.* 74*l.*

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23. A Sea View, represented under the influence of a strong breeze, and an overcast sky, portending squalls of rain. On

the right is a Dutch coaster, with four men on board; she appears to be making a tack, as her sails quiver in the wind; beyond her is a fishing boat, and on the opposite side is a small boat full of passengers: a ship of war in full sail is at some distance off, and many other vessels are visible in the offing. The skilful disposition of the light and shade, which play alternately over the water, give a deceptive illusion to the picture.—*See No.* 91, *p.* 344.

1 *ft.* 8½ *in.* by 2 *ft.* 1½ *in.*—C.

Collection of M. Van Linden Vander Slingelandt, 2000 *flo.* 180*l.*

Now in the collection of J. Newington Hughes, Esq.

A picture corresponding with the preceding was sold in the collection of Hart Davies, Esq., in 1814, for 105 *gs.* Bought by Mr. Norton.

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24. A View of the Open Sea, with a variety of vessels sailing on different tacks; among them, and on the right and front, is a boat with two men in it; a little retired from which is a second boat full of passengers, near a vessel which is firing a salute: at some distance off, on the left, is a sand-bank, upon which are a sort of hut, and a beacon.—*See No.* 98, *p.* 346.

1 *ft.* 3 *in.* by 2 *ft.* ½ *in.*—C.

Collection of the Count de Vismes,	1786.	1300 *fs.*	52*l.*
——— M. Marin, ...	1790.	901 *fs.*	36*l.*

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25. A Sea View, represented under the aspect of a fine day, and a beautiful clear sky. The chief details of the composition consist of two merchant vessels, placed near the centre of the view, and in the distance, on the right, is a third ship in full sail: many others are also visible at remote distances.

1 *ft.* 6 *in.* by 2 *ft.*—C.

Collection of M. Proley, ...	1787.	1400 *fs.*	56*l.*

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26. A Storm and Shipwreck. The awful occurrence is represented as passing on a rocky and dangerous coast, against

which the tempestuous ocean rolls with fearful violence: the sky is overcast, and surcharged with rain, and the prevailing gloom is only relieved by faint bursts of light, and the white foam of the fretful billows. The scene exhibits, on the right, some high craggy rocks, against which the sea breaks with tremendous violence, threatening destruction to an approaching vessel. A second ship, in imminent danger, is seen in the distance.

2 *ft.* 3 *in.* by 3 *ft.* 3 *in.*—P.

Collection of M. Proley, ... 1787. . 1304 *fs.* 52*l.*

Imported in 1823 by Thomas Emmerson, Esq., and now in the collection of Jeremiah Harman, Esq.

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27. A View on the Dutch Coast, in calm weather. This picture is distinguished in its composition by a large merchant ship on the right, and close to the front: a second, of a similar description, is a little retired from her. Some small boats, and a variety of other craft, distributed at suitable distances, complete the scene.

1 *ft.* 10 *in.* by 2 *ft.* 4 *in.*—C.

Collection of M. Proley, ... 1787. . 1220 *fs.* 49*l.*

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28. A View on the Coast, during calm weather. The composition consists of two ranks of vessels, of different kinds, distributed along the front, among which may be observed four frigates. Other ships, of various grades, are seen at suitable distances.

2 *ft.* 4 *in.* by 2 *ft.* 10 *in.*—C.

Collection of M. Beaujon, . . . 1787. . 3701 *fs.* 148*l.*

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29. A View on the Texel, during the prevalence of a light breeze. The composition offers, on the left, a Dutch coaster approaching the front, under main and jib sails. On the opposite side are a ship of war with her main and fore-top

sails up, and two small boats lying at her stern; and in the distance are several ships of war. A line of low coast forms a boundary to the view.

1 *ft.* 6 *in.* by 1 *ft.* 9½ *in.*—C.

Collection of M. Beaujon . . . 1787. . 1920 *fs.* 77*l.*
——— Sir Francis Sykes, Bart., 1831. . . . . 79 *gs.*

A picture corresponding with the preceding was in the possession of Mr. Brown, for sale, in 1830. Price 300*l.*

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30. A View on the Coast, looking seaward, under the aspect of fine calm weather. Among several sailors and fishermen observable on the sands in front, is one with his back to the spectator, walking in the water towards some boats. Several vessels are visible out at sea.

5 *in.* by 7 *in.*—P.

Collection of the Chevalier Lambert, 1787. . 780 *fs.* 31*l.*
——— M. Destouches, . . . 1794. . 351 *fs.* 14*l.*
——— M. La Perrier, . . . 1817. . 950 *fs.* 38*l.*

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31. A View on the Schevening Coast, looking out seaward. In addition to the several fishing smacks discernible at sea, the picture is rendered interesting by the introduction of a Dutch post-waggon drawn by two horses, and also by several persons distributed over the sands.

8 *in.* by 9½ *in.*—P.

Collection of M. Proley, ... 1787. . 1801 *fs.* 72*l.*

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32. The Battle of Solebay, in 1672. The sanguinary conflict, in which the English and French were allied against the Dutch, is represented as raging in all its fury. On this occasion, the Dutch fleet, commanded by Admiral de Ruyter, consisted of ninety-one ships of war, and forty-four fire ships; the English, under the command of the Duke of York and the gallant Admirable Sandwich, bore the whole brunt of the

action, as the French scarcely took any part in it. The brave Sandwich, after having killed Van Ghent, beat off his ship, and sunk another which ventured to lay him aboard, and also sunk three fire-ships which attempted to grapple with him, was at last set on fire by a fourth ship, and voluntarily perished with his vessel, in order to vindicate his honour against a rash expression which had been uttered by the Duke of York.

3 *ft.* by 4 *ft.* 5 *in.*—C.

Collection of M. de Calonne, . . 1788. . 8600 *fs.* 344*l.*

Same collection, . . . *London*, 1795. . . . . 105*l.*

A picture, representing the same event, and stated to have belonged to M. de Calonne, was sold in the collection of Sir Philip Stephens, Bart., in 1809, for 189 *gs.*

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33. A View off the Coast, under the aspect of a calm, with numerous vessels and boats.

1 *ft.* 1½ *in.* by 1 *ft.* 7½ *in.*—P.

Collection of M. Aubert, ... 1791. . 3901 *fs.* 156*l.*

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34. A Marine View, during a fresh breeze, with a great number of vessels, amongst which are a large Dutch ship of war lowering her sails, two small fishing boats on the right, and another ship of war standing under a press of sails on the opposite side. This picture is of the highest excellence and beauty. Engraved by Canot.

2 *ft.* 1 *in.* by 2 *ft.* 9 *in.*—C.

Collection of Sir L. Dundas, Bart., . 1794. . . . 250 *gs.* Now worth double that sum.

Now in the collection of the Dowager Lady Stuart.

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35. A View from the Beach, looking out seaward, during calm weather. Close to the shore on the right, are two fishing vessels lying alongside of each other, and in the one farthest from the spectator may be noticed a sailor lowering the jib-sail.

VESSELS IN A CALM.

WILLIAM VANDER VELDE.

[illegible] The brave [illegible] his ship, [illegible] and also [illegible] with him, [illegible] perished with his vessel, by order [illegible] Duke of York.

[illegible] ft. by [illegible] ft. [illegible] in.—C.

Collection of M. de Calonne, . . 1788. [illegible]

Same collection, . . . *London*, 1795. . . . . [illegible]

A picture, representing the same event, and stated to have belonged to M. de Calonne, was sold in the collection of Sir Philip [illegible], in 1809, for 130 *gs.*

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33. A View off the Coast, under the aspect of a calm, with numerous vessels and boats.

1 *ft.* 1½ *in.* by 1 *ft.* 7½ *in.*—P.

Collection of M. Aubert. . . . . 1791. . 3901 *fs.* 156*l.*

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34. A Marine View, during a fresh br[illegible] of vessels, amongst which are a [illegible] war lowering her sails, two small fishi[illegible] and another ship of war standing under [illegible] of sails on the opposite side. This picture is of the [illegible] excellence and beauty. Engraved by Canot

2 *ft.* 1 *in.* by 2 [illegible]

Collection of Sir L. Dundas, Bart. [illegible]

[illegible] would double that [illegible]

[illegible] in the collection of the Do[illegible]

[illegible] View from the Beach, looking out seaward, during [illegible]. Close to the shore on the right, are two fishing [illegible] alongside of each other, and in the one farthest [illegible] tor may be noticed a sailor lowering the jib-sail.

More towards the side is a man with his hands behind him, standing in the water, and in the distance is a frigate firing a gun. On the opposite side are some mooring piles, and beyond them a barge is passing, laden with hay, &c. Engraved by T. Major.

1 *ft.* by 1 *ft.* 3 *in.*

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36. A Sea View, during a calm, with a variety of vessels, &c. Collection of His Excellency the Baron Fagel, 1795. . 80 *gs.*

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37. A View near the Shore, during a calm. The composition offers, on the right, a sand-bank, on which is a boy near a small boat with three men in it, and at some distance beyond them are two ships of war. On the opposite side are about five fishing smacks, or coasters, and a small boat near a jetty. A beautiful example.

1 *ft.* by 1 *ft.* 2 *in.*—P.

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38. Companion. A Sea View, represented under the appearance of a gentle breeze and rippling water. On the right is a coaster, carrying a red main and a white fore-sail, and having a small boat with three men in it attached to her stern; nearer the side, and a little more distant, is a small vessel in full sail. On the left is seen a ship of war in full sail, making a tack, and firing her stern guns, and at some distance off is a small boat full of persons.

Now in the collection of the Baron Van Brienen Vande Grootelinde.

Two pictures corresponding nearly with the preceding were sold in the collection of M. Tolozan.—*See Nos.* 46 *and* 47, *p.* 334.

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39. A View on a River in Holland, during a calm. A group of vessels, consisting of a pleasure yacht, two coasters, and a small boat with two men and fishing baskets in it, occupies the centre. A little retired on the left, is a sloop,

and on the opposite side an Indiaman. Other ships are visible at more remote distances.

2 *ft.* by 2 *ft.* 6 *in.*—C.

This, like many pictures in the collection, is sadly deteriorated by unskilful cleaning.

Now in the Dulwich Gallery.

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40. A View off the Texel, during a breeze, and the aspect of a fine clear evening. On the right is a fishing smack, the sailors in which are lowering the fore-sail, and altering the main-sail; a little beyond this is a second smack, in which the sailors are similarly engaged. In addition to these may be discerned two other fishing smacks, and in the offing are seen a number of merchant ships approaching.

1 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—C.

This beautiful picture is of the choicest quality, in addition to which it has the advantage of being pure and intact.

Now in the Dulwich Gallery. Worth 450*l.*

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41. *La Pétite Flotte.* A view on the Dutch coast, during fine calm weather. This exquisitely-painted picture exhibits groups of fishing and other vessels, disposed in the most picturesque manner over a wide expanse of sea, each group or single object receding in succession in the most illusive manner until the eye but faintly discerns their forms in the distant horizon. The details offer two men standing in the shallows, close to the front, one of whom is stooping, and the other has his back to the spectator. On the left of the latter is a small boat, with one man in it, lying alongside of a coaster, having her main, fore, and jib sails hanging loosely on the yards: beyond these are three vessels, apparently smacks, lying in succession, and also a small boat containing several persons, who appear to have quitteda yacht, seen in a fore-shortened view, with her stern to the spectator, on which side are also a

barge and two coasters. Light fleecy clouds float delightfully over the brilliant hemisphere, and cast a lustre on the liquid element. This *bijou* is known in commerce under the above title.

1 *ft.* 4½ *in.* by 1 *ft.* 7½ *in.*—C.

Collection of M. Sereville, . . . 1811. . 5001 *fs.* 200*l.*

In the latter sale it was bought by the Duc d'Alberg.

Collection of Prince Talleyrand, . 1817; sold with many other fine pictures, and then valued at 600 *gs.*

Exhibited in the British Gallery in 1819.

Now in the collection of the Right Hon. Alexander Baring, M.P.

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42. A Sea View, during calm weather, with a variety of vessels, consisting of merchantmen, fishing smacks, coasters, and small boats. In the distance may be noticed a ship of war at anchor.

1 *ft.* 3 *in.* by 1 *ft.* 6 *in.*—C.

Collection of M. Destouches, . . 1794. . 600 *fs.* 24*l.*

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43. A View on the Dutch Coast, during calm weather. This picture is composed of two vessels, with their sails furled, riding at anchor in the centre, and on the right is part of a pier or jetty, on which may be noticed three men.

6 *in.* by 7½ *in.*—P.

Collection of M. Destouches, . . 1794. . 200 *fs.* 8*l.*

——— M. Solirene, . . . 1812. . 470 *fs.* 19*l.*

Now in the collection of Sir Henry Bunbury, Bart.

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44. A Sea View, during calm weather. The composition exhibits two vessels and a small boat, grouped on the front of the picture; one of the former appears to be an Indiaman having three masts. A fishing smack is also on the right, and a little retired from these is a ship of war; beyond which the eye glances over a wide expanse of sea.

1 *ft.* 1 *in.* by 1 *ft.* 3½ *in.*—P.

Collection of M. Paillet, ... 1799. . 1495 *fs.* 60*l.*

45. William III. attended by his Suite, visiting the Nore in one of the royal yachts, accompanied by numerous vessels and small boats. This is described in the catalogue as being one of the artist's most capital works: the brilliancy of the sky, the transparency of the water, and the smoke arising from the firing of salutes by the various vessels, are admirably depicted.

Collection of M. Bryan, . . . 1798. . . . . 140 *gs.*
——— Lord Rendlesham, . 1806. . . . . 100 *gs.*

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46. A Pair. One represents the sea under the effect of a fresh breeze, accompanied with bursts of sunshine. A variety of vessels and boats are sailing in different directions, amongst which is a ship with three masts, carrying the Dutch flag.

1 *ft.* by 1 *ft.* 2 *in.*—P.

Collection of M. Tolozan, . . . 1801. . 565 *fs.* 23*l.*

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47. Companion. A Sea Piece, during a calm, with merchant and other vessels.

Collection of M. Tolozan, . . . 1801. 1205 *fs.* 48*l.*

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48. A View of the Open Sea near the Texel, with a great number and variety of Dutch vessels, amongst which is one with several persons of distinction on board.

3 *ft.* by 4 *ft.*—C.

This picture, as stated in the catalogue, was most probably intended as a representation of a Marine Fête of the States of Holland.

Collection of M. Robit, ... 1801. . 3010 *fs.* 120*l.*

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49. A Sea View, during a calm. The principal vessel is an English ship of war, which is firing a salute to a sloop with persons of distinction on board, &c. &c.

2 *ft.* 1 *in.* by 1 *ft.* 8 *in.*—C.

Collection of M. Geldermeester, . 1800. . 575 *flo.* 52*l.*

50. A View from a Sandy Beach, during a calm. On the right are three fishing vessels, and a small boat; two other ships, of a similar description, are on the opposite side, and two frigates are seen in the distance. Signed, and dated 1645.

1 *ft.* 1 *in.* by 1 *ft.* 2½ *in.*—C.

Now in the collection of M. Schamps, at Ghent.

There is a print, engraved by Canot, which corresponds with the preceding.

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51. A River View, represented under the effect of a perfect calm. Numerous vessels, consisting of yachts, and a variety of small craft, are thickly distributed over the scene. Among them, and on the left, may be observed a six-oared boat, filled with persons of distinction, and their attendants, trumpeters in blue, &c. &c.: they appear to have just quitted a royal yacht, from which a second boat, also filled with people, is coming. A clear and beautiful picture.

2 *ft.* ½ *in.* by 2 *ft.* 4 *in.*—C.

Collection of M. Geldermeester, . 1800. . 2300 *flo.* 207*l.*

Now in the collection of His Majesty.

Exhibited in the British Gallery in 1826 and 1827.

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52. A Sea View, during a calm. Among the several vessels which compose the picture, is a handsome carved and gilt yacht close to the front. Various row-boats are distributed about the scene.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—P.

Now in the collection of M. Van Sasseghem, Ghent.

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53. A View on the Zuyder Zee, under the appearance of a calm, and a fine clear morning. The numerous boats, yachts, and other vessels, which meet the eye in all directions, exhibit a busy and entertaining scene. This excellent picture may be distinguished by a yacht, seen in a side view a little

distance from the front, having the main and jib sails up; a boat containing eight persons is approaching her from the right; beyond these are four small boats, close to a vessel thrown on her side to repair. On the opposite side of the picture are two fishing boats lying alongside each other, and near their stern is a boat full of persons. A third boat, laden with passengers, is in the centre of the scene, and beyond it is a yacht with her stern to the spectator.

2 *ft.* 6½ *in.* by 3 *ft.* 9¼ *in.*—C.

Collection of Lord Hampden, . . 1830. . . . . 300 *gs.*
——— M. Nieuwenhuys, . . 1833. (bought in) 550 *gs.*

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54. A Sea View, represented under the effect of a brisk gale.

1 *ft.* 9½ *in.* by 2 *ft.* 1 *in.*—P.

Collection of John Purling, Esq., . 1801. . . . . 100 *gs.*

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55. A Sea View in a calm.

From the collection of M. Lys, Brussels.

Collection of Sir S. Clarke, Bt., and G. Hibbert, Esq., 1802. 93 *gs.*

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56. Companion. A Light Breeze.

Collection of Sir S. Clarke, Bt., and G. Hibbert, Esq., 1802. 106 *gs.*

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57. A Sea View in a calm.

Collection of Sir S. Clarke, Bt., and G. Hibbert, Esq., 1802. 125 *gs.*

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58. A Sea View, represented under the aspect of a strong gale of wind, a tempestuous ocean, and a stormy sky. Among the vessels which chiefly meet the eye, is a ship of war on the right, bending to the breeze, and approaching the front with only a single sail set, and carrying the union jack at the mast-head, and a similar flag at the bowsprit. A second ship of war is at some distance off on the opposite side, with a single

fore-sail up, and beyond these are other vessels, some of which are faintly visible through the haze. Painted in a free and masterly manner.

4 *ft.* 6 *in.* by 7 *ft.* 8 *in.*—C.

Collection of G. J. Cholmondeley, Esq., 1831. (Peacock.) 118 *gs.*

A picture corresponding in description with the above, was sold in the collection of Richard Hulse, Esq., in 1806, for 130 *gs.*

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59. A Sea View, during a calm. The composition offers, on the left and front, a pier-head, or jetty, beyond which is a yacht in full sail, with her stern to the spectator. A frigate and other vessels are seen in the distance.

Collection of John Purling, Esq., . 1801. . . . . 50 *gs.*

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60. A Sea View, during a brisk gale, and the appearance of approaching rain. On the right is a ship of war, with her stern to the spectator, and on the opposite side is a sloop approaching the front.

Collection of John Purling, Esq., . 1801. . . . . 100 *gs.*

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61. A Sea View, represented under the aspect of a breeze, and an overcast sky. Two large barges may be observed in the middle, and several vessels, of various grades, are distributed over the sea in picturesque succession.

8½ *in.* by 1 *ft.*—P.

Collection of M. Tolozan, . . . 1801. . 495 *fs.* 20*l.*

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62. A View of the Sea, during a perfect calm, with several vessels and boats, admirably disposed in groups.

1 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—P.

The French catalogue describes this picture as having been one of the artist's best works, until the hand of the ignorant cleaner blighted its beauties.

Collection of M. Tolozan, . . . 1801. . 900 *fs.* 36*l.*

63. Frigates and other Vessels in a Breeze, The principal object is a large ship of war, with her broadside to the spectator, sailing along the front: beyond her, and on the opposite side, is a second vessel, of a similar description, from which the sailors are firing a salute. Other frigates are seen at more remote distances.

4 *ft.* 6 *in.* by 6 *ft.*—C.

Described from a sketch in pencil.

Now in the collection of Lord Wemyss, near Edinburgh.

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64. A View on the Texel, during a light breeze. In the composition of this excellent picture may be enumerated seven vessels, of various descriptions, distributed in the most picturesque manner; among them, and close to the front, is a fishing boat lowering her sails.

1 *ft.* 4 *in.* by 1 *ft.* 9 *in.*—P.

Collection of M. Van Eyl Sluyter, 1802. . 4470 *fs.* 179*l.*

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65. A View of the Open Sea, during a perfect calm. In the middle is a group of four vessels, one of which is decorated with gilt ornaments, and full of people; and on the left is a boat with several persons in it.

1 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—C.

Collection of M. Van Eyl Sluyter, 1802. . 2620 *fs.* 105*l.*

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66. A View of the Sea, under the effect of a fresh breeze, with several vessels sailing on different tacks.

9½ *in.* by 1 *ft.*—P.

Collection of M. Van Eyl Sluyter, 1802. . 550 *fs.* 22*l.*

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67. The Companion. A View of the Sea, during a calm, with a variety of vessels, and a boat in which are two fishermen.

Collection of M. Van Eyl Sluyter, 1802. . 550 *fs.* 22*l.*

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68. A Sea View during a Storm.

Collection of Sir William Hillary, 1800. (bought in) 250 *gs.*

69. A Sea View, represented under the influence of a storm. This picture is described in the catalogue as being replete with sublimity of effect, and powerful execution.

Collection of the Countess of Holderness, 1802. . . . 130 *gs.*
——— Richard Hulse, Esq., . 1806. . . . 130 *gs.*

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70. A View on the Coast of Holland, in which are introduced a number of vessels of every description, amongst which, and in the middle, is a beautiful yacht, richly carved, having a green carpet on her deck, and many persons on board, two of whom have speaking trumpets, and are announcing to a corvette the arrival of a person of distinction; the latter vessel has several flags flying, and is firing a salute. At some distance off, on the right, is a Dutch town, indicated by the church steeples, a tower, and a pier-head.

2 *ft.* 10 *in.* by 5 *ft.* 4 *in.*—C.

Collection, anonymous, ... 1803. . 7200 *fs.* 296*l.*

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71. A Sea View, during a brisk gale and rolling sea.

Collection of the Marquis of Lansdowne, 1806. . . . 125 *gs.*

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72. A View off the Coast of Holland, under the effect of a light breeze. In the centre is a Dutch lugger, and in the distance a dismasted frigate.

Collection of Sir G. Yonge, . . 1806. . . . . 153 *gs.*

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73. A Sea View, during calm weather, with vessels and figures.

Collection of Lord Rendlesham, . 1809. . . . . 90 *gs.*

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74. A View on a River in Holland, during a calm, but having the appearance of a change of weather. A boat with two sailors in it, is on a sand-bank in front; a pleasure yacht

with its main-sail furled, and a fishing smack are a little way from shore; two row-boats full of passengers are seen on the left, and a frigate and other vessels are at different distances.

10½ *in.* by 1 *ft.* 1½ *in.*—C.

Now in the collection of Charles Brind, Esq.

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75. A View on the Coast of Schevening, under the effect of a light breeze and a rippling sea. On the left is seen a Dutch lighterman, with her main-sail reefed to the mast, a small boat at her stern, and another on her starboard side with five men in it: beyond her are a number of vessels receding in succession into the distance. The opposite side is distinguished by a line of high sandhills, on which are several persons; and close to the margin of the sea is a waggon with four persons in it, drawn by two horses, towards which a man with a package, and a boy, are going. A fishing vessel, and three small boats full of persons, are on the same side, near the shore. This is a clear and highly-finished picture. Dated 1659.

1 *ft.* 7 *in.* by 2 *ft.* 1 *in.*—C.

Collection of —— Crawford, Esq., . 1806. . . . . 70 *gs.*

Now in the collection of William Wells, Esq., Redleaf.

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76. A Sea View, represented under the appearance of a breeze, and approaching rain. The nearest object to the spectator is a small boat with five men in it, beyond which is a brig carrying three square sails, and still more remote is a fishing boat under main and jib sails. Two ships of war are on the opposite side, and others are seen in the distance. This is an admirable example of the master.

1 *ft.* 4 *in.* by 1 *ft.* 3 *in.*—C.

Now in the collection of William Wells, Esq., Redleaf.

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77. An Engagement between the English and Dutch Fleets, which commenced the 1st of June and terminated the 4th, in

1666. The former commanded by Admiral Monk, Duke of Albemarle, and Prince Rupert; and the latter by Admiral De Ruyter, and Van Tromp. This excellent picture represents the rival fleets on the third day of the action, and at the moment when the Prince Royal, of one hundred guns, commanded by Sir George Askew, Admiral of the White, having struck on the Galloper Sands, was compelled to surrender, as the enemy's fire-ships were preparing to attack her. Among the numerous ships of war may be noticed a small vessel, in which the painter was constantly engaged in making studies during the engagement.

1 *ft.* 10½ *in.* by 2 *ft.* 7 *in.*—C.

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78. The Companion represents the Dutch Fleet returning into the Port of Goree with four captured English ships. Of the numerous vessels distributed over the scene, those nearest the spectator consist of two ships of the line under jury-masts, and to the right is a small boat full of sailors, beyond which is a third man-of-war, which has suffered severely in the action; and at some distance off, on the opposite side, are five ships of the line, among which may be observed an English ship of war, firing her guns. The aspect is that of a cool morning, and a fresh breeze.

Collection of M. Gerard Vander Pot, 1808. (pair) 8000 *flo.* 720*l.*
Now in the Musée at Amsterdam.

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79. A View on the Coast, during calm weather, with a variety of vessels, distributed at different distances: amongst them is a yacht at anchor, saluting a barge which is putting off the shore, with several persons of distinction on board.

Collection of —— Crawford, Esq., 1806. . . . . 195 *gs.*

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80. A View from the Shore, looking out seaward, in cloudy weather. On the right are several boats and sailing vessels,

one of which is conveying marine stores to the opposite shore. On the beach are numerous figures, and amongst them two men on horseback.

1 *ft.* 4 *in.* by 1 *ft.* 9 *in.*—P.

Collection of Duc de Choiseul, 1808. . 1680 *fs.* 68*l.*

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81. A View off the Coast, in squally weather. Near the front is a pilot boat lowering her sails; beyond her are a man-of-war, in full sail, and another at anchor; and in the distance are several small vessels.

1 *ft.* $\frac{3}{4}$ *in.* by 1 *ft.* $2\frac{3}{4}$ *in.*—C.

Collection of M. de Jongh, Rotterdam, 1810. . 300 *flo.* 27*l.*

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82. A View from the Shore, looking out seaward, during calm and beautiful weather. In this excellent picture the eye beholds a scene of infinite variety: a line of vessels, consisting of yachts, fishing boats, sloops, and small craft, extending from the right and front into the most remote distance. The nearest of these to the spectator are a barge and a yacht, the latter with its richly-gilt stern towards the spectator; these are on the right. On the opposite side are two sailors standing in the water; one of whom is pulling towards him a small boat in which fish are preserved, the other is at the side of a row-boat, in which a man is seated, smoking his pipe. An excellent example.

2 *ft.* by 2 *ft.* $4\frac{1}{2}$ *in.*—P.

Collection of M. Smeth Van Alpen, 1811. . 3000 *flo.* 270*l.*

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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83. A View off the Coast of Holland, during a profound calm. The subject appears to represent some public event, and among a number of vessels of different descriptions, is a ship of the line on the right, with her broadside to the spectator; an eight-oared boat, containing four persons of distinction,

and having a trumpeter at the head, appears to have just quitted her, and is making to the opposite side, where two more ships of war (one of them with her stern to the spectator) have just brought to. Two small boats full of persons are near them, and many vessels of different classes are distributed over the wide expanse of sea, whose confines blend with the clouds. The delightful tranquility of a fine evening pervades the scene.

2 *ft.* 9 *in.* by 3 *ft.* 10 *in.*—C.

This capital production may justly be cited as one of the master's finest works. The science of its composition, the tender sweetness, and magical gradation of its tones, and the exquisite beauty of the pencilling, fully entitle it to this distinction.

Collection of M. Servad,	*Amst.*	1778.	3900 *flo.*	300*l.*
——— M. Clos,	. . . .	1812.	12,610 *fs.*	504*l.*
——— John Webb, Esq.,	.	1821.	(bought in)	630*l*
Same collection,	. . . . .	1822.	. . . .	575*l.*

Now in the collection of Abraham Robarts, Esq.

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84. A View of a Seaport, with vessels lying at anchor, during a calm.

Collection of General Craig, . . 1812; bought for Lord Harrington, at . . . . . 505 *gs.*

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85. A View off the Coast of Holland, with vessels, and a distant view of a town.

Collection of John Parke, Esq., . 1812. . . . . 111 *gs.*

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86. A Coast Scene in Holland, during a calm, with various ships and boats.

Collection of John Parke, Esq., . 1812. . . . . 193 *gs.*

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87. A View off the Dutch Coast, during a light breeze. In the centre, and close to the front, is a fishing smack, represented in a fore-shortened view, approaching; beyond it are a

frigate, and another fishing boat, the latter of which is on the left. Various small craft are visible in the distance. This beautiful picture is painted in the artist's clear or silvery manner.

10¼ *in.* by 1 *ft.*—P.

Collection of Hart Davies, Esq. . 1813. . . . . 71 *gs*

——— M. Lapeyrière, . . 1825. . 3410 *fs.* 136*l.*

Purchased by M. de la Hante, and sold to Mr. Zachary, for 300*l.*

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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88. A View from the Shore, looking out to sea, in a perfect calm. Upwards of twenty vessels, of various kinds, are distributed at different distances about the scene, and on the shore in front are two fishermen.

2 *ft.* 1 *in.* by 3 *ft.*—C.

Collection of M. Muilman, . . . 1813. . 3050 *flo.* 274*l.*

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89. A View in a Harbour, at low water, and under the aspect of a fine evening. A lighterman, and a fishing smack, are lying off a pier on the right, and other vessels are distributed at various distances. Several figures, amongst which are some boys bathing, contribute to the interest of the scene.

Collection of Richard Creed, Esq., 1813. (Mr Norton) 140 *gs.*

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90. A Sea View, with a number of vessels.

Collection of Sir G. P. Turner, Bart., 1813. . . . . 82 *gs.*

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91. A Sea View, represented under the aspect of a fresh breeze. The composition offers, in front, two fishing smacks, and a boat approaching them; a little retired from these, and about the middle, is a man-of-war: other vessels, of various escriptions, are seen in the distance.

1 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—C.

Collection of Hart Davies, Esq., 1814. (Mr Norton) 105 *gs.*

A picture corresponding with the preceding is in the collection of J. Newington Hughes, Esq.—*See No.* 23, *p.* 326.

92. A View off the Coast, under the aspect of a fresh breeze, a lowering sky, and low water. Two fishing smacks are in front, one of which appears to have grounded on a sand-bank on the right, and the sailors have hastily lowered the main-sail; the other vessel has both her sails lowered on the deck, and a small boat floats at her stern. On the left is a small boat in full sail, a little beyond which is a frigate lying at anchor, and several other ships of war are visible in the distance. The sky is partially overcast, and a dark cloud passing heavily over, casts its shadow on the surface of the water. This highly interesting and faithful portrait of nature is painted in the artist's most accomplished manner.

1 *ft* $4\frac{1}{2}$ *in.* by 1 *ft.* $10\frac{3}{4}$ *in.*—P.

Collection of M. Nieuhoff, . *Amst.* 1777. . 1050 *flo.* 94*l.*
——— Hart Davies, Esq., . 1814. . . . . 155*l.*
——— Lord C. Townshend . 1818. (at Christie's) 83 *gs.*

Exhibited in the British Gallery in 1823.

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

Well worth 300 *gs.*

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93. A Sea View, exhibiting the effect of a strong gale, and a rolling sea.

Collection of James Akers, Esq., 1815. . . . . 42 *gs.*

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94. A Sea View, during a profound calm, and the aspect of a fine afternoon. In the centre of the picture is a group, composed of two fishing vessels, and a boat carrying a main-sail. On the left is a row-boat, in which are two men, a woman, and some fishing baskets. A frigate is seen at some distance off, on the right. A superlative example of the master.

1 *ft.* 1 *in.* by 1 *ft.* 5 *in.*—C. (*about.*)

Collection of Hart Davies, Esq. . 1814. . . . . 265 *gs.*
——— Lord C. Townshend, 1819. . . . . 335 *gs.*

Exhibited in the British Gallery in 1818 and 1832.

Now in the collection of George Byng, Esq., M.P.

95. A Storm, with a man-of-war beating through a rolling sea.

Collection of Hart Davies, Esq., 1814. . . . . 140 *gs.*

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96. A Sea View, represented under the appearance of squally weather. Various vessels, disposed in the most picturesque manner, are sailing on different tacks, and strikingly evince by their positions the force of the gale and the rolling of the ocean. Dark masses of clouds obscure the sky, and, casting their shadows over the wide expanse of sea, contribute to the sublime effect of the scene.

Collection of Hart Davies, Esq., 1814. . . . . 190 *gs.*

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97. The Embarkation of King William III. before the Port of Helveotsluis, taken at the moment of the king's quitting his yacht to enter a barge which is to conduct him on board an English ship. The composition consists of about thirty boats, yachts, and sloops, filled with figures.

1 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—P.

Collection of M. Cremer, . . . 1816. . 1600 *flo.* 144*l.*

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98. A Calm, with a great number of yachts and other vessels, distributed over a great expanse of sea. In the centre is a yacht, which has just dropped anchor, and is firing a salute to some officers in an eight-oared boat. At the stern of the yacht is a little boat with two sailors in it, and a group of fishing vessels lie on the left. A clear and silvery-toned picture.—*See No.* 24, *p.* 327.

1 *ft.* 8 *in.* by 2 *ft.* $\frac{3}{4}$ *in.*—C.

Now in the collection of Peter Rainier, Esq.

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99. A Calm, with a variety of vessels.

Collection of Lord Courtenay, . 1816. . . . 290 *gs.*

100. A Sea View, in a perfect calm, with several ships of war and other vessels, amongst which, and in front, are a yacht carrying the United States flag, and a sloop.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—C.

Collection of the Baroness of Leyden de Warmond, 1816.

610 *flo.* 58*l.*

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101. A Sea View, during calm weather, with a number of vessels of every description, amounting in the whole to nearly forty, distributed in groups at various distances, in the most picturesque manner.

1 *ft.* 3½ *in.* by 1 *ft.* 9 *in.*—C. on P.

Collection of M. La Perrier, . . 1817. . 9000 *fs.* 360*l.*

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102. A Sea View, with a variety of vessels, &c.

Collection of the Duc d'Alberg, . 1817; from the Thellusson Collection. . . . . 130 *gs.*

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103. A View on a River, during a light breeze, accompanied with the appearance of rain. In the centre is a fishing vessel, with her main and jib sails up, and three men on board, one of whom is about to push the vessel from shore with a long pole. Two men are on the beach, pushing off a row-boat, and near the side is a fisherman with a long pole on his shoulder. Several ships are distributed over the view.

1 *ft.* 2 *in.* by 1 *ft.* 7½ *in.*—C.

Collection of M. Schimmelpenninck, 1819. . 1100 *flo.* 99*l.*

Now in the collection of M. Vrancken, Flanders. Worth 200*l.*

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104. A View off the Dutch Coast, during a stiff breeze, and an overcast sky portending rain. On the left is a large coaster, scudding under main and fore sails, with the spray breaking over her bows; beyond her is a fishing smack, with her main and jib sails up; and still more remote are two small

craft. On the opposite side is a frigate, with her broadside to the spectator, having only a few of her sails up, and three or four small vessels, at distances remote from each other, complete the composition. The shadows from the rolling clouds, and the alternate bursts of light, are admirably depicted on the surface of the restless ocean, and these, aided by the most perfect gradation of colour, lead the eye over an immense expanse of sea. This is an example of the rarest excellence, both as regards the general effect, as well as the detail; the latter of which, for delicacy of pencilling, has in no instance been exceeded.

1 *ft.* 8 *in.* by 2 *ft.* 1½ *in.*—C.

Collection of John Knight, Esq., . 1819. . . . . 510 *gs.*

Bought by Mr. Woodburn, from whom it passed into the collections of Jeremiah Harman, Esq., and Michael Zachary, Esq., and is now in the possession of Frederick Perkins, Esq.

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105. A View off the Dutch Coast, during a calm, and the aspect of a fine warm evening. Several fishing smacks are distributed over the tranquil scene, most of which appear to be at anchor, with their sails hanging loosely on the yards. In addition to these may be noticed, a small boat with sailors in it, which has just reached the shore in front, and one man stands on the sands near it. Two ships are in the distance, and the low coast of the country bounds the view.

9½ *in.* by 12½ *in.*—P.

Now in the collection of James Smith, Esq., Ashlyns.

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106. Companion. A Coast Scene, represented under the effects of a breeze, with various vessels admirably distributed over the view.

Collection of Philip Panné, Esq., . 1819. (the pair) 200 *gs.*

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107. A View on the Texel, during a fresh breeze, and an overcast sky, portending squalls of wind and rain. On the

right is a coaster approaching the front under reefed main-sail. On the opposite side is a fishing smack, with her sail lowered on the deck, and beyond this is a ship of war with her stern to the spectator, bending to the gale. A small sailing boat, and a distant frigate, complete the composition. Painted in a free and masterly manner.

1 *ft.* 9½ *in* by 2 *ft.* 3½ *in.*—C.

Collection of M. Reynders, . . 1821. . 900 *flo.* 81*l.*

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

Worth 250*l.*

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108. A Naval Engagement. This excellent picture apparently represents a battle, in which the English, under the command of Prince Rupert, were allied with the French, commanded by Admiral D'Etrées, against the Dutch, fought in 1673; and the united fleets depicted in the composition consist of twenty-six vessels. In front is the ship Haarlem, Captain Wouters Wyngaerd, closely engaged with the enemy; and on the opposite side is Admiral Van Tromp in the Gouden Lieuw, attacked by an English fire-ship. The general aspect is that of fine weather, accompanied by a fresh breeze. An excellent work of the master.

2 *ft.* 6 *in.* by 3 *ft.* 5 *in.*—C.

Collection of M. J. A. Brentano, . 1822. . 4050 *flo.* 384*l.*

Now in the collection of Baron Van Brienen Vande Grootelinde.

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109. The Companion. An Engagement between the English and Dutch, fought in 1666; the former under the command of the Duke of Albemarle, and the latter under that of Admiral du Ruyter.

2 *ft.* 6 *in.* by 3 *ft.* 5 *in.*—C.

Collection of M. J. A. Brentano, . 1822. . 5650 *flo.* 500*l.*

Now in the collection of Count Perrigeaux.

110. A View on a River in Holland, under the aspect of a fine calm day, and during the assembling of numerous yachts and small craft, apparently on some public occasion. The composition of this excellent picture is distinguished by two row-boats full of persons, in the centre and front; one of them, seen in a fore-shortened view, has a trumpeter standing at her head: near these, and on the right, is a handsome yacht riding at anchor, having her main-sail reefed to the mast; and beyond her is a variety of small vessels. The opposite side is composed of groups of yachts, and a flat barge near a jetty, on which are seen two men and a horse; from hence the eye looks to a number of lightermen, and other small craft, receding in succession into the most remote distance.

1 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. de St. Victor, . 1822. . 8000 *fs.* 320*l.*
Bought by the Writer, and sold to M. Zachary, Esq.
Now in the collection of Frederick Perkins, Esq.

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111. A View on the Hollands Deep, during a calm, with a yacht, fishing boats, and numerous other vessels, disposed in the most picturesque manner, and receding in delightful gradations into the extreme distance. Among the variety of objects which meet the eye may be noticed, a yacht under main and fore sails, in the centre and front, and on her starboard side is a small boat with nine persons in it, and a flat-bottomed barge, with seven persons on board. A group, composed of three fishing smacks, is on the left. A fine evening. Painted in the artist's clear or silvery manner.

1 *ft.* 8½ *in.* by 2 *ft.* 2 *in.*—C.

Now in the collection of C. Heusch, Esq.

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112. A Sea View, represented under the appearance of a perfect calm. The objects which give interest to the scene consist of a small coaster, which is on the right, and close to the front; her main-sail hangs loosely on her yards, and a

small boat lies on her deck: a little retired from this is a frigate with her broadside to the spectator, riding at anchor, and more towards the right of the picture are three fishing smacks. On the opposite side are two ships of war, and several small craft, the latter of which are distributed at suitable distances, until the eye reaches the horizon. The light fleecy clouds seem to float motionless over the hemisphere, and not a breath of wind stirs the surface of the liquid expanse. Signed, and dated 1657.

1 *ft.* 9 *in.* by 2 *ft.* ½ *in.*—C.

Collection of George Watson Taylor, Esq., 1823. . . 390 *gs.*
Exhibited in the British Gallery in 1826.
Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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113. A View on a Sandy Beach, with a variety of figures.
Collection of Lord Radstock, . . 1823. . 100 *gs.*

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114. A Naval Action. On the left is a ship of war, with all sails set, and a boat swimming at her stern.

1 *ft.* 3 *in.* by 1 *ft.*—C.

Collection of Lord Radstock, . . 1823. . . . . 170 *gs.*

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115. A Sea View, represented under the effect of a strong gale, attended by a rolling sea, and an overcast and stormy sky. The principal object is a ship of war advancing, under close-reefed sails.

3 *ft.* 6 *in.* by 4 *ft.*—C.

Collection of Lord Radstock, . . 1823. (bought in) 255 *gs.*
Same collection, by Mr. Christie, . 1823. . . . . 90 *gs.*
Bought by Mr. Norton.

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116. A View off the Coast, under the appearance of a calm, with a variety of shipping.
Collection of Lord Radstock, . . 1823. . . . . 370 *gs.*

117. A Naval Action, representing the Dutch fleet attacking an English squadron in the Downs, in 1667. In the distance is descried the North Foreland.

Collection of Simon M'Gillivray, Esq., 1825.

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118. A View on the Dutch Coast, during fine calm weather. The composition of this excellent picture exhibits, on the right, a pier or jetty, on which are three persons: two coasters, or fishing smacks, with their sails hanging loosely on the yards, ride at anchor near it. On the opposite side is a boat containing passengers, beyond which is a frigate at anchor. Several other vessels, receding in succession, serve to complete the composition. Painted in the artist's most delicate and engaging manner.

2 *ft.* 3 *in.* by 2 *ft.* 10 *in.*—C.

Collection of M. Mogger Muilman, 1813. . 1600 *fs.* 114*l.*

Imported by Mr. Woodburn.

Collection of Ralph Bernal, Esq., . 1824. . . . . 373 *gs.*

Bought by the Writer, and sold to the Chevalier Erard, at the sale of whose collection in Paris, in 1832, it was sold for 20,000 *fs.*, 800*l.*

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119. A View on the Coast of Schevening, represented under the aspect of a light breeze, and a fine evening. This favourite scene of the Dutch painter's, exhibits, on the left, a line of sandhills, on the summit of which, and close to the side, are the church, and a few fishermen's houses, of that well-known village. The beach below offers a busy appearance, where numerous persons are variously engaged; of these, a group, composed of three gentlemen, a lady, and a boy, is near a post-waggon in front, from whence a passenger is alighting, assisted by a youth at the door: a little retired from these are a man with a basket at his back, and a dog bounding near him: two other persons may be observed in the water, amusing themselves with a dog. Beyond these are two

fishing smacks, drawn up on the beach, and two others are fast approaching the shore. This beautiful picture is the joint production of William and Adrian Vander Velde.

1 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. M. Schimmelpenninck, 1819. 1799 *flo.* 164*l.*

Purchased by the Writer, in conjunction with Mr. Emmerson, of the Count Pourtales, in 1826, and sold for 800*l.*

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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120. A Sea View, during a gentle breeze. In front is a small coasting vessel, sailing before the wind, with a boat in tow at her stern: beyond her is a second vessel, of a similar construction, on a different tack; and at some distance off, on the opposite side, are a ship of war in full sail, and three other ships near her. Engraved in the Le Brun Gallery.

8 *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. Le Brun; bought by the Writer at Amsterdam, in 1824, for 700 *flo.*, 63*l.*

Now in the collection of Charles Heusch, Esq.

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121. A View on the Coast of Schevening, with the effect of a stiff breeze from the north-east, which produces a cold freshness of atmosphere, and a white surf upon the curling waves. Several fishing boats are departing, and various figures are distributed over the sands.

1 *ft.* 4½ *in.* by 1 *ft.* 9 *in.*—C. (*about.*)

Collection of the Count Pourtales, 1826. (Mr. Phillips) 135 *gs.*

——— M. Zachary, Esq., . . . (Ditto) 115 *gs.*

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122. A Picture corresponding with the preceding, in which, among the figures on the shore, are fishermen pushing a vessel off the sands, while two others, one of whom is seated, are conversing together, and a third is dragging a piece of wood along, was sold in the

Collection of the Chevalier Erard, 1832. . 1500 *fs.* 60*l.*

123. A View on the Scheldt, during a calm. This capital picture exhibits a composition of considerable extent and variety. Six vessels, consisting of yachts, packets, and other vessels and small boats, are distributed along the front; among them, and on the left, may be noticed a small boat with a lady and gentleman in it, who appear to have just quitted a pleasure yacht, from which the boatman is pushing off; two gentlemen are on board of the latter, and the main-sail hangs loosely on her yards. More towards the centre are two other row-boats, in front of a lighterman and a yacht; and on the right is a four-oared pleasure boat, with several persons of distinction on board, accompanied by a trumpeter, who is sounding his instrument. A fishing smack, having her main-sail lowered on the deck, lies close to the side, and several small craft are floating beyond her. The tower of a building is visible in the distance. The aspect of a fine clear morning contributes to the beauty of the scene.

3 *ft.* $\frac{3}{4}$ *in.* by 4 *ft.* $2\frac{1}{2}$ *in.*—C.

Imported by the Writer, in conjunction with Thomas Emmerson, Esq., and put up to sale in the collection of the Count Pourtales.

1826. . . . . 550 *gs.*

Collection of Thos. Emmerson, Esq., 1832. . . . . 580 *gs.*

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124. A View from the Shore, looking out at sea, in fine calm weather. A sandy beach extends along the front, on which are some fishermen, getting their boat ready to put to sea; another boat full of persons is rowing off, and several vessels are lying at anchor in the distance. A pier or jetty is seen on the left.

1 *ft.* 2 *in.* by 1 *ft.* 5 *in.*—C. (*about.*)

Collection of the Count Pourtales, 1826. (Mr. Phillips) 140 *gs.*

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125. The Entrance to a Port in Holland, represented under the appearance of calm weather. On the margin of the sea, in front, are two fishermen, one of whom has a basket at his back

the other carries a log of wood under his arm: not far from these are two sailors in the water, apparently for the purpose of pushing off their boats for sea. A little distant from the shore are a fishing boat lying at anchor, and a small sloop floating along with the tide: and beyond these are a ship of war lowering her sails, and other vessels, some of which, of a large size, are seen more distant. Looking to the right may be observed two fishing smacks lying on the shore. This beautiful picture exhibits an immense expanse of sea, on which the various objects described recede in admirable gradation, producing, in conjunction with the bright purity of the atmosphere, the most agreeable illusion.

2 *ft.* 1½ *in.* by 2 *ft.* 6½ *in.*—C.

Collection of M. Pauwels *Bruss.*	1803.	.	3313 *flo.*	298*l.*
——— M Gerret Muller,	1827.	.	6025 *flo.*	540*l*
——— M. Nieuwenhuys,	1833.	.	(bought in) 710 *gs.*	

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126. A Sea View, during calm weather. This excellent picture is composed, on the right, of three fishing smacks lying at anchor; beyond these is a sloop, and on the opposite side is a third smack in front of a frigate. The reflection of these objects in the clear and tranquil sea is admirably depicted. Other vessels and small craft are perceptible in the distance.

1 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—C.

Now in the collection of His Excellency the Baron Verstolk Van Soelen.

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127. A Marine View, under the delightful effect of a perfect calm. The composition consists of several ships of war, and a group of fishing vessels riding at anchor, &c. An excellent picture.

1 *ft.* 7½ *in.* by 1 *ft.* 10 *in.*—C.

Collection of the King of Bavaria,	1826.	.	1333 *flo.*	138*l.*

Bought for His present Majesty the King of Bavaria.

128. A Sea View, exhibited under the aspect of a perfect calm. In front is a fishing vessel lying at anchor, with her fore-sail partly up, and her main-sail lowered on the deck; a small boat is alongside of her, and in the middle distance is a frigate floating with the stream; other craft are seen in the distance.

9 *in.* by 11 *in.*—P.

Collection of the Hon. G. J. Vernon, 1831. . . . . 100 *gs.*
——— Thos. Emmerson, Esq., 1832. . . . 122 *gs.*
Now in the collection of Brook Greville, Esq.

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129. Companion. A View from the Shore, during a calm evening, with two fishing smacks lying at anchor alongside each other, having their main-sails hanging loose to the yards; near these is a row-boat with three persons in it, and upon a sand-bank in front, is a fishing boat with a sailor in it, and another standing close by its side.

9 *in.* by 10½ *in.*—P.

These exquisitely-painted pictures may justly be designated *bijoux* in art.

Collection of M. Muller, . *Amst.* 1827; bought by the Writer, 3500 *flo.* and 7½ per cent. 315*l.*
——— Hon. G. J. Vernon, . 1831. . . . . 100 *gs.*
——— Thos. Emmerson, Esq., 1832. . . . 109 *gs.*
Now in the collection of Brook Greville, Esq.

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130. A Sea View, under the effect of a fresh breeze. The composition offers, in the middle and front, a row-boat with three men in it, one of whom is standing up, apparently hailing some one on board a lugger, lying at a little distance to the right: on the opposite side is a ship of war, with two boats floating at her stern; another ship, of a similar construction, is seen in the middle, on the third plane, and several other vessels are distributed at suitable distances over the wide

expanse of water, on whose surface the shadows from the broad fleecy clouds which float over the azure sky play deceptively, and blending with alternate bursts of light, produce the most enchanting variety of tones and effect; the forms also of the restless ocean are expressed with the most enchanting fidelity: such indeed are the extraordinary qualities of this production, both in its science and art, that it may justly be styled the *chef d'œuvre* of the master.

1 *ft.* 10½ *in.* by 2 *ft.* 4¼ *in.*—C.

This superlative picture was bought, in 1828, with one by Claude, of a family at Isleworth (both being heirlooms), and the zealous amateur, the late Richard Foster, Esq., not being able to purchase it separately, was compelled to buy them both at the sum of 2000*l.*; the latter he afterwards disposed of for 800*l.*, so that the Vander Velde cost him upwards of 1200*l.*, including commission, &c. &c. Mr. Foster has since been induced to part with this valuable treasure, together with three other pictures of the highest excellence, for 4000*l.* to Henry Bevan, Esq., in whose collection it now is, 1834.

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131. A Marine View, represented under the effect of a strong breeze. The composition consists of boats and vessels, of different descriptions, among which and on the right, is a fishing smack sailing before the wind, on board of which are five men: ahead of the latter is a yacht on a tack; and at a little distance off to the left is a ship of war sailing, close hauled to the wind. The low coast of Holland is visible in the distance.

1 *ft.* 2½ *in.* by 1 *ft.* 4¾ *in.*—C.

Collection of George Morant, Esq., 1832. (separately) 180*l.*

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132. The Companion. A View from the Shore, looking out seaward, during the influence of a gentle breeze. On the left are two fishing smacks and two small boats lying close in shore. A yacht with her stern to the spectator, and a small boat full of persons, are on the right, and a dismantled frigate

rides at anchor in the distance. A group of three men is on the shore, and a fourth is wading through the water with a net in his hands.

Sold in a public sale by the Directors of the Musée, at Amsterdam, in 1828, the pair, for 1860 *flo.*, 167*l.*

Collection of George Morant, Esq., 1832. (separately) 210 *gs.*

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133. A Calm, with a ship of war on the left, represented in a fore-shortened position, with her stern to the spectator, and all her sails up. A boat full of passengers is quitting her, and two small boats lie alongside of her.

2 *ft.* 2 *in.* by 1 *ft.* 8½ *in.*—P.

Now in the collection of Jeremiah Harman, Esq.

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134. A Sea View, during a strong breeze, and a rolling ocean. On the left is a coaster approaching the front, with her main and fore sail lowered; and in the distance is seen a ship of war under reefed sails. A lowering stormy sky casts a solemn gloom over the scene.

7¼ *in.* by 10 *in.*—C.

In the possession of Mr. Peacock, . 1829.

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135. A View off the Entrance to the Brill River, represented under the effect of a light breeze, and a rippling sea. A pier, composed of piles, extends along the right, near which is a fishing boat, having a red main-sail, and two sailors on board, and at the same time a boat with six rowers is approaching it. Towards the opposite side is a handsome yacht, under sail, with the Prince of Orange and other persons of distinction on board: she carries three flags, and the sailors are firing a salute. Several ships of war are seen at various distances. Dated 1668.

2 *ft.* ½ *in.* by 2 *ft.* 7 *in.*—C.

Collection of Lord Gwydyr, . . 1829. (Mr. Yates) 383*l.*

——— Thos. Emmerson, Esq., 1832. (Mr. Phillips) 365 *gs.*

136. A Sea View, during a calm. The details of this clever picture consist of two men in a small boat close to the front, one of whom is pulling in nets: to the left are two fishing boats lying at anchor, with their sails furled, and two frigates are seen at some distance off. Painted in a clear and silvery tone of colour.

1 *ft.* $\frac{3}{4}$ *in.* by 1 *ft.* $2\frac{3}{4}$ *in.*—C.

Collection of Lord Gwydyr, . . . 1829. (Mr. Norton) 92 *gs.*
Now in the collection of H. I. Munro, Esq.

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137. A Sea View, under the appearance of a perfect calm. On the left is a large ship of war, with all her sails hanging loose on the yards: she is represented in nearly a foreshortened view, with her head to the spectator, and is firing a salute from her larboard side: a small boat is on the starboard side. On the right is a boat full of persons, and at some distance off is seen a frigate at anchor.

2 *ft.* $6\frac{1}{2}$ *in.* by 2 *ft.* 2 *in.*—C.

Collection of Sir Philip Stephens, Bt., 1810. . . . . 55 *gs.*
——— Lord Ranelagh, . . . 1829. . . . . 21 *gs.*
——— Mr. Nieuwenhuys, . . 1833. (bought in) 210 *gs.*

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138. Companion. The Breaking off of a Storm. The subject exhibits a grand rolling sea, with a large vessel on the left, having her masts broken, and a single sail, which is torn, fluttering in the wind, before which the vessel appears to be driving. In the hollow of the waves, on the opposite side, is a fishing smack without sails, and two vessels are seen in the distance. The clearing off of the storm presents a bright light behind the large vessel.

2 *ft.* $6\frac{1}{2}$ *in.* by 2 *ft.* 2 *in.*—C.

Both these pictures were painted in the artist's latter time.

Collection of Sir Philip Stephens, Bt., 1810. . . . . 51 *gs.*
——— Lord Ranelagh, . . . 1829. . . . . 113*l.*
——— Mr. Nieuwenhuys, . . 1833. . . . . 126*l.*
Now in the collection of Henry Bevan, Esq.

139. A Sea View, represented under the aspect of a light breeze. A Dutch smack, carrying a red main and a white fore sail, is going briskly before the wind: beyond her are three small fishing boats; a fourth is on the opposite side, a little retired from which is a frigate. A line of low coast bounds the view. A clear and good production.

1 *ft.* 8 *in.* by 1 *ft.* $6\frac{3}{4}$ *in.*—P.

Collection of —— Haldiman, Esq.; purchased by the Writer, of Mr. Yates.

Now in the collection of M. M. E. Vander Hoop, Amsterdam.

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140. A View on a River in Holland, during a calm, and with the aspect of a fine clear day. The composition offers, on the right, a group of two fishing vessels, and a small boat; the former have their sails hanging loosely on the yards, and their colour forms a fine opposition to the silvery hues of the clouds, and the surrounding element. A buoy floats on the opposite side, considerably beyond which is a frigate at anchor.

1 *ft.* 8 *in.* by 1 *ft.* $5\frac{3}{4}$ *in.*—P.

Now in the collection of Lord Coventry.

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141. A Sea View, under the effect of a strong breeze, and a rolling sea. On the left is a fishing smack, carrying a red main-sail, dashing through a heavy swell which breaks over her deck; and at some distance off, on the opposite side, is a frigate, which, with other distant objects, is partially obscured by haze.

$8\frac{3}{4}$ *in.* by $10\frac{1}{2}$ *in.*—P.

Collection, anonymous, at Foster & Sons, 1834. . . . 43 *gs.*

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142. Companion. A Sea View, represented under the influence of a light breeze, and cloudy sky, which overshadows the front of the picture. A coaster, carrying red

main and fore sail, and a white jib, is on the right, approaching the spectator. On the opposite side, and in the second distance, is a small cutter. Other craft, of a diminutive appearance, are visible in the distance.

Collection, anonymous, at Foster & Sons, 1834. . . . 36 *gs.*

Now in the possession of Peter Norton, Esq.

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143. A Storm and Shipwreck. The view presents, on the right, a bold and rocky coast, over which the sea breaks in heavy surges, and is fast engulfing a vessel, which has struck on them. A second ship, on the opposite side, appears to be foundering; between these is a small boat, and close to the front are fragments of the masts and yards of the perishing vessels. A finished study.

1 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—C.

Now in the possession of Peter Norton, Esq.

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144. A Naval Engagement between the Dutch and English, in which the opposing fleets are distributed into two lines, and most of the ships appear to be hotly engaged with their adversaries: among them is a Dutch ship on fire.—*See No.* 32, *p.* 329.

1 *ft.* $\frac{1}{2}$ *in.* by 2 *ft.*—C.

This is a masterly study for a large picture.

Collection of Lord Gwydyr, ... 1829. . . . 25 *gs.*

Now in the possession of Captain Batty.

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145. A View on a River, under the aspect of a calm. On the left, and close to the front, is a boat with two sailors in it, and a third standing by its side; a little distant from this are seen two fishing smacks, and a small boat on the farther side of a sand-bank. The right of the picture exhibits two other fishing vessels, one of which has a dark main-sail, and the other has her sails hanging loosely on the yards: a small sailing boat is near them. This beautiful picture is engraved by Canot.

1 *ft.* $\frac{3}{4}$ *in.* by 1 *ft.* $2\frac{3}{4}$ *in.*—C.

146. Companion. A View from the Shore, during a gentle breeze, and at low water. The composition presents, on the right, and close to the front, a small boat with three men in it, and on the opposite side lies a fishing vessel in shoal water, near a sand-bank. From hence the eye discerns two frigates, and still more remote, various small craft is distributed over the scene. Engraved by Canot.

Now in the collection of William Wells, Esq., Redleaf.

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147. A View on a River in Holland, during a calm. Among a great number of vessels which appear in every part, is a handsome barge, full of passengers, sailing close to the front. On the left are seven pleasure boats, scudding in different directions, and on the opposite side are two others; one of them has a fire on board.

2 *ft.* 3 *in.* by 2 *ft.* 9 *in.*—C.

Collection of the Earl of Liverpool, 1829. (Christie) 150 *gs.*

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148. A Sea View, exhibiting the effect of a brisk gale, with a considerable swell of sea, and an overcast sky. The principal object is a Dutch coaster, approaching the front under jib and sprit sails. At some distance off, in the centre, are several other vessels.

1 *ft.* 2½ *in.* by 2 *ft.* 1 *in.*—C.

Collection of Wm. Lushington, Esq., 1831. (Mr. Woodin) 49 *gs.*
——— George Morant, Esq., . 1832. . . . . 67 *gs.*

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149. A Sea View, during a strong breeze. Two fishing vessels are sailing together on the left; the nearest of them to the spectator carries a red main-sail, and has a jib-sail lowered, and a small boat at her stern. At some distance off, on the opposite side, are two other ships with their sails lowered. The sky is overcast, and the general aspect is dark and stormy.

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—C.

Collection of John Maitland, Esq., . 1831. . . . . 88 *gs.*

150. A View on the Seashore during a fine day and calm weather. Among the various objects which give interest to this excellent little picture are two men, one of whom is seated on the sands, and a third is in the water pulling his skiff into the sea: a little retired from these are two small vessels lying alongside a jetty which extends across two-thirds of the scene. A man with a long pole and a boat full of passengers, may also be noticed on the left.

1 *ft.* ½ *in.* by 1 *ft.* 5 *in.*—P.

Now in the collection of Richard Winstanley, Esq.

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151. A View from the Shore, during a calm. A fishing boat, with a sailor in it, lies on the sands, and on the left are two other vessels of a similar description, in one of which is a sailor lifting up the main-sail. A man with a basket at his back is on a sand-bank, going towards the former boat. Dated 1678.

1 *ft.* 4½ *in.* by 1 *ft.* 8 *in.*—C.

Now in the collection of the late J. Batts, Esq., Salisbury.

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152. A Sea View, represented under the effect of a fresh breeze, with several ships of war and other vessels at various distances. Amongst them is a yacht, with her richly-carved stern towards the spectator; a white ensign, marked with a red lion, flies at the poop, and she appears to be slackening sail to take passangers on board from a boat lying alongside. On the opposite side is a fishing vessel with six sailors on board, two of whom are hoisting the main-sail. A ship of war firing a gun, is seen in the centre of the second distance.

2 *ft.* 4 *in.* by 3 *ft.*—C.

Now in the collection of Peter Rainier, Esq.

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153. A Dutch Yacht, and other Vessels, off the coast of Holland, with the effect of a gentle breeze, and the appearance of approaching rain. On the left is a pleasure yacht, carrying

a flag at the stern, and sailing under main and fore sails: beyond her is a second vessel, sailing in a contrary direction, and on the opposite side is a small sailing boat with two men in it.

1 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—C.

Collection of Samuel Archbutt, Esq., 1833. . . . . 45 *gs.*

Now in the possession of Messrs. Agnew and Zanetti.

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154. A Sea View, under the effect of a light breeze. A fleet of ships of war, apparently represented at the conclusion of an action, are distributed over the scene; among them is one with her broadside to the spectator, and a small vessel lying alongside her stern. The battle still rages in the distance.

1 *ft.* 2 *in.* by 1 *ft.* 5¾ *in.*—C. (*about.*)

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155. Companion. Also a light breeze, with a great many vessels; the nearest to the spectator is a ship of war in full sail.

1 *ft.* 1½ *in.* by 1 *ft.* 4 *in.*—C.

Now in the collection of Colonel Hugh Baillie.

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156 & 157. A Pair. Marine Views, with yachts and fishing boats, seen under the effect of a perfect calm.

These are admirable examples of the painter.

Now in the collection of M. Van Sasseghem.

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158. A Marine View, during a calm. Amongst the various vessels, is a group of fishing boats on the left and front.

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—P.

This picture is of fine quality, but has unfortunately suffered by the panel having divided, and been badly restored.

Collection of Prince Beauharnois, Munich, 1826.

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159. A Sea View, represented under the influence of a strong breeze, accompanied by a stormy sky and a rolling ocean. The principal object which gives interest to the scene is a

Dutch lighterman scudding through the waves, the spray from which beats violently over her bows; the main-sail is being lowered, and the fore-sail jibes in the wind; a little retired from this is a frigate, and on the opposite side is a large ship in full sail. In addition to the masterly manner with which this little picture is executed, it possesses a poetry of sentiment of the highest order

1 *ft.* 1 *in.* by 1 *ft.* 3¾ *in.*—P.

Purchased with a collection, by the Writer, in conjunction with Mr. Emmerson, of the Count Pourtales, in 1826, and sold for 300*l.*

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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160. A Sea View, under the aspect of calm weather. On the right is a Dutch lighterman, with her main-sail up, and a little boat with two persons in it lying alongside of it. A ship of war at anchor is on the opposite side. There are also various small craft distributed over the scene, and the low coast of the country terminates the view.

1 *ft.* 9 *in.* by 2 *ft.*—C.

This excellent picture was formerly in the collection of His Majesty, from whence it passed in exchange for other pictures with a foreign dealer.

Collection of M. Zachary, Esq., . 1828. (bought in) 565 *gs.*

Now in the collection of M. Zachary, Esq.

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161. A View from the Shore, during a calm. On the left are five persons; one of them has a basket at his back, and a second stands with his hands behind him: beyond these is a merchant vessel. A small boat with a single sailor in it, and a fishing smack with six men on board, are near the shore.

1 *ft.* 1½ *in.* by 1 *ft.* 3 *in.*—C.

Collection of Thos. Emmerson, Esq., . 1829. . . . 99 *gs.*

Now in the collection of David Bailey, Esq.

162. A View on the Shore of the Coast of Schevening, during a calm, and the appearance of a fine evening. The beach extends along the front of the picture, and sweeping round on its left is bounded in part by high sandhills, which recede into the extreme distance. Some fishermen are on the sands, a smack lies near the shore, and a few small fishing boats are visible at sea. The tower of the church of the adjacent village rises above the hill in the distance.

1 *ft.* 4 *in.* by 1 *ft.* 6 *in.*—C. on P. (*about.*)

Bought in Holland by Mr. Chaplain, and since sold by M. Brondgeest to M. M. E. Vander Hoop, Amsterdam.

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163. A Sea View, during a light breeze, with a number of vessels variously distributed, the nearest of which is a yacht on the left, seen in a fore-shortened view. On the opposite side is a ship of war, and near it a boat full of passengers, &c.

1 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—C.

Engraved by Canot, from a picture then in the collection of the Duke of Montague, 1773.

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164. Companion. A Sea View, during a gentle breeze. Several ships of war are lying at anchor, one of which is on the left, with a small boat floating under at her head, and close to the front is a boat full of passengers. These are of the highest excellence and beauty.

Now in the collection of the Duke of Buccleuch.

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165. A View on the River Y, during a calm, with a number of vessels, most of which have their sails up; among them, and near the front, is one with a single mast, her main and jib sails up, and carrying guns; a salute is being fired from her larboard side. On the same line, and in the centre, is a row-boat full of figures, and near the side is a passage-boat laden with passengers and cattle; beyond these are a yacht, a coaster, and

many other vessels, receding in gradation. The effect of early morning pervades the scene.

1 *ft.* 4½ *in.* by 1 *ft.* 10 *in.*—P.

This beautiful picture is painted in the artist's early time.

Now in the collection of the Marquis of Bute, at Wroxton.

A picture corresponding in size and description with the above, was sold in the collection of M. Nieuhoff, Amsterdam, in 1777, for 1600 *flo.*, 144*l.*

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166. A View off the Shore, looking seaward, represented under the aspect of hazy weather, and an overcast sky, portending abundance of rain. On the right are two fishing boats, lying near shore, and a sailor standing up to his knees in water with a rope in his hand. A small vessel is in the centre, approaching the former two boats. A frigate and other ships are seen in the distance on the left.

2 *ft.* 9½ *in.* by 3 *ft.* 5½ *in.*—C.

Now in the collection of the Dowager Lady Stuart.

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167. A View on a River, represented under the effect of a stiff breeze, accompanied by the appearance of heavy squalls of rain. On the left is seen a Dutch coaster, the sailors in which are lowering the peak of the main-sail, to prevent her from running foul of a smack, which is approaching at full sail. A row-boat containing four men is on the opposite side and front, and a few small vessels are perceptible through the haze in the distance.

9½ *in.* by 1 *ft.* 1½ *in.*—C.

In the possession of Mr. Farrer, 1835.

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168. A Marine View, represented under the effect of a gentle breeze. A Dutch coaster, a yacht, a frigate, and a sloop, besides three small boats, are sailing on different tacks. The former vessel is the nearest to the spectator, and is seen

approaching the front under main and jib sails, while the yacht is receding in a contrary direction. An excellent little picture.

1 *ft.* 1 *in.* by 1 *ft.* 2½ *in.*—C.

Now in the collection of Dr. Fletcher, Gloucester.

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169. A View, representing a Storm at Sea, on a rocky and dangerous coast. A sloop, nearly dismantled, is tossed by the violence of the waves and wind near a rock which rises out of the sea.

1 *ft.* 6 *in.* by 1 *ft.* 10½ *in.*

Now in the collection of D. W. Acraman, Esq.

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170. A Sea View, with the effect of a strong breeze, attended by squalls. A frigate in a state of distress appears to be nearly engulfed; a second, quite destitute of sail, is beyond her, and two others, in a similar state, are visible in the distance. Volumes of dense clouds appear to roll heavily along the horizon, casting their dark broad shadows over the waters. A spirited and freely-painted picture.

1 *ft.* 11 *in.* by 2 *ft.* 6 *in.*—C.

Now in the collection of Dr. Fletcher, Gloucester.

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171. A View in the Downs. Among a number of ships of war, is one on the right with her stern and broadside towards the spectator, and on the opposite side are two frigates firing a salute. A fresh breeze agitates the waters, and the appearance of a volume of dark clouds indicate the approach of rain. A freely-painted picture, done in the artist's latter time.

3 *ft.* 3½ *in.* by 4 *ft.* 4 *in.*—C.

Now in the collection of J. R. West, Esq., Alcote.

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172. A View on the Coast of Holland, during a light breeze, and an overcast sky. Upon a sand-bank on the left,

are two fishermen, and a small boat with a sailor in it. A fishing smack under main and jib sails appears to have just put off from the shore. Several ships of war, and other vessels, are seen at different distances on the ocean.

1 *ft.* $\frac{1}{4}$ *in.* by 1 *ft.* $6\frac{1}{2}$ *in.*—C.

Now in the collection of J. R. West, Esq., Alcote.

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173. A Fleet, composed of about twelve ships of war, disposed in a variety of positions in a roadstead. A strong breeze agitates the water, and fills the white sails of the numerous vessels.

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—C.

Collection of the Chevalier Erard, 1832. . 2510 *fs.* 100*l.*

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174. An Extensive View over a Calm Sea, the surface of which is covered with numerous vessels, of different descriptions, disposed in the most picturesque manner, and with the most admirable gradation. Ships of war and commerce, pleasure yachts and boats, sloops and coasters, form the composition of this excellent picture.

1 *ft.* 11 *in.* by 2 *ft.* $4\frac{1}{2}$ *in.*—C.

Collection of the Chevalier Erard, 1832. . 5005 *fs.* 200*l.*

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175. A Sea View, under the appearance of a fresh breeze. A coasting vessel, under main and jib sails, is scudding towards the right. At some distance off, on the same side, are several small vessels, beyond which is a line of flat coast: two ships of war are visible on the left. The horizon is obscured by heavy clouds, and an approaching storm is indicated.

1 *ft.* $2\frac{1}{2}$ *in.* by 1 *ft.* 10 *in.*—C.

Collection of J. H. Munro, Esq., 1833.

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176. A Sea View, during a breeze. The principal object is a ship of war, represented with her stern to the spectator,

firing a salute, and alongside of it is a small boat with sailors in it. A sloop in full sail is seen at some distance off on the left, and on the opposite side is a fishing boat. A clear and good specimen of the master.

11 *in.* by 9 *in.*—P.

In the possession of Mr. Burland, Liverpool

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177. A Sea View, taken from the beach, looking out seaward, under the aspect of a cloudy day, and a light breeze. On the right is a small fishing boat, with a sailor in it, who is in the act of pushing off from shore, in which he is assisted by two men in the water. Towards the opposite side are two small coasting vessels. A frigate, and several small craft, are more distant, and the low coast of Holland bounds the view.

1 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—C.

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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178. A Sea View, during a strong breeze, and the appearance of squalls and rain. A ship of war, under shortened sail, is approaching the front; a similar vessel, with her richly-ornamented stern to the spectator, is on the right, and in the intermediate space is a small sailing boat. Three other ships are visible in the distance. This is a work of superlative excellence.

2 *ft.* by 2 *ft.* 9 *in.*—C.

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

A picture corresponding with the preceding was sold in the collection of John Purling, Esq., in 1801, for 100 *gs.*

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179. A View on the Cingle, near Amsterdam, under the appearance of a calm. Close to the front is a barge, with her stern to the spectator, to the left of which is a small boat with

three men in it. The entrance to the cingle is formed, in the second distance, by two houses and a line of piles, beyond which are several small sailing boats.

1 *ft.* $1\frac{1}{4}$ *in.* by 1 *ft.* $5\frac{1}{2}$ *in.*—C.

Now in the collection of Brook Greville, Esq.

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180. A Sea View, during a light breeze, and the appearance of a fine morning. The principal object which meets the eye is an East Indiaman, approaching on the right, with slackened sails, followed by two small sailing boats; four vessels, of a similar description to the former, are in view, and on the opposite side is a fishing boat at anchor. An agreeable example of the master.

$8\frac{1}{2}$ *in.* by $11\frac{3}{8}$ *in.*—P.

Now in the collection J. H. Munro, Esq.

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181. A Fresh Breeze. On the right is a row-boat, full of passengers, beyond which are four ships of war at anchor. A cutter, carrying main and fore-top sails, is on the left, and a fifth ship of war is seen in the distance.

8 *in.* by $10\frac{1}{2}$ *in.*—P.

Now in the collection of J. H. Munro, Esq.

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182. A Storm at Sea. This admirable work of art exhibits in the most powerful and affecting manner the sublime appearance of a subsiding storm, whose direful effects are strikingly portrayed by dismasted vessels rolling on a heavy swell of sea. Close to the front is a ship of war approaching, with all her sails close reefed, many of her cords snapped, and the sea breaking with awful violence over her bows. A second ship, of a similar description, and equally shattered by the storm, is beyond her, and a third is faintly seen in the distance. Dark masses of clouds roll majestically over the hemisphere, and

envelope in misty obscurity the most distant objects. Signed, London, 1673.

2 *ft.* 5 *in.* by 3 *ft.* 1 *in.*—C.

It may justly be said, that this sublime picture is painted with "a master hand and a poet's fire."

Imported from Germany, in 1833, by Mr. Noé (who had it from the collection of the Duke of Baden), and sold to Mr. Emmerson.

In the possession of Mr. Artis, 1835.

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183. A Marine View, during a gentle breeze. A handsome galley, bearing the royal standard, and having persons of distinction on board, and rowed by eight sailors, assisted by a triangular-shaped sail, is in front. On the opposite side is a pleasure yacht, represented in a fore-shortened view, carrying main and jib sails. Beyond this is a ship of war at anchor, and several other vessels are distributed over the more distant scene. The effect of a fine evening prevails.

2 *ft.* 2½ *in.* by 2 *ft.* 11 *in.*—C.

Now in the collection of J. H. Munro, Esq.

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184. A View on the Coast of Holland, during fine calm weather. The composition exhibits, on the right and front, two fishing boats, the nearest of which has a white main-sail hanging loosely on the yards, and a red one drawn up, and five men on board; a small boat with a fishing basket in it is close alongside of them, and near a mooring post at the side is another small boat with a fisherman in it. On the left of the picture is a small coaster lying alongside a merchant ship, and beyond these are boats and other vessels. A line of coast is visible in the distance. A clear and beautiful production.

2 *ft.* 2½ *in.* by 3 *ft.* 3 *in.*—C.

Now in the collection of M. M. Van Loon, Amsterdam.

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185. A Sea View, presented under the effect of a brisk gale, and the appearance of showers, and bursts of sunshine. The

object which first meets the eye is a ship of war, carrying three sails, which are much acted on by the wind: at various distances beyond this are three frigates, and on the left side and front of the picture are two fishing boats. This is a beautiful production, clear in tone, agreeable in its effect, and masterly in execution.

2 *ft.* 2 *in.* by 2 *ft.* 5 *in.*—C.

Now in the collection of the Duke of Rutland, Belvoir Castle.

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186. A View off the Dutch Coast, represented under the influence of a fresh breeze, and the appearance of abundant rain. A single fishing boat is seen in the centre, and several small vessels are visible in the distance.

1 *ft.* 3 *in.* by 1 *ft.* 7 *in.*—C. (*about.*)

Now in the collection of the Duke of Rutland, Belvoir Castle.

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187. A View from the Shore, under the appearance of a calm. On the right are three fishing boats, one only of which has her main-sail up: at the stern of this group is a small boat with a sailor in it, and another sailor standing in the water by its side; an anchor and a buoy are near the shore. On the opposite side of the group is a second boat with three men in it, and a fourth standing by its side. On the left of the picture are two fishing boats and a coaster lying together, and near the front is a man wading in the water. A boat full of persons is seen at some distance off, beyond which are visible three ships of war, and several small vessels. A clear and beautiful production.

2 *ft.* 6 *in.* by 3 *ft.* 6 *in.*—C.

Now in the collection of M. M. Hodgshon, Amsterdam.

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188. A View from the Shore, looking out seaward, during a calm. In the composition of this clever little picture may be noticed a fisherman with a basket at his back, going along

the sands towards a boat, in which is a sailor, while another stands by its side: a little retired from these are three fishing vessels, and on the opposite side is a small boat with three men in it.

9 *in.* by 8 *in.*—P.

Now in the collection of Edward Lloyd, Esq., Manchester.

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189. The Companion represents a Sea View, during a breeze, and may be known by a coaster seen in the second distance under a press of sail, approaching the front. Two ships of war are in the distance, one of which is sailing, the other dismantled.

Now in the collection of Edward Lloyd, Esq., Manchester.

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190. A Sea View, during a calm, with a great number of vessels, of different descriptions, distributed into groups, and extending to the distance.

1 *ft.* 4 *in.* by 1 *ft.* 8 *in.*—P.

Now in the Palace at Hanau, but belonging to the Gallery at Cassel.

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191. A Sea View. Among a number of vessels may be noticed a handsome barge, in which are several persons, and seven men rowing it.

1 *ft.* 6½ *in.* by 1 *ft.* 4 *in.*—P.

Now in the Palace at Hanau, but belonging to the Gallery at Cassel.

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192. An English Ship of War in a Gale. The view exhibits the sea, under the influence of a strong breeze and approaching rain. On the left is a large man-of-war, with her stern to the spectator, bending to the gale under shortened sail, carrying the union jack at her mast-head, and the admiral's flag at the stern. A second vessel, of a similar description

is seen at a considerable distance off on the opposite side Painted at the latter period of the artist's life.

2 *ft.* 5½ *in.* by 2 *ft.* ½ *in.*—C.

Collection of Colonel Way, ... 1834. . . . . 24 *gs.*

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193. A View on the Coast of Holland, during a stiff breeze, and a rolling sea. On the right is a Dutch coaster, scudding before the wind under a red fore-sail, and approaching the front; and in the middle distance, on the opposite side, is a fishing smack; beyond which is a dismantled frigate. The sky is partially overcast, and the aspect of squally weather sheds a gloom over the scene.

1 *ft.* 4 *in.* by 2 *ft.*—C.

Collection of the King of Belgium, at Marlborough House, 1834; bought by Joseph Woodin, Esq., ... 35 *gs.*

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194. A Sea View, represented under the effect of a stiff breeze, a rolling ocean, and a stormy sky. Among the several vessels is a small fishing boat with three men in it, on the right; the second object is a coaster with two men on board, who are lowering the main-sail: beyond these are several small vessels, and at some distance off, on the opposite side, is a ship of war.

Described from a drawing.

This picture was in the collection of Christopher Bull, Esq., in 1750.

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195. A Sea View, during a strong breeze. The nearest object to the spectator is a fishing boat, with the jib-sail up, and two sailors lowering the main-sail. A little retired, on the opposite side, is a vessel with three masts, and carrying a square sail. Several other ships are seen at various distances.

1 *ft.* 2 *in.* by 1 *ft.* 4 *in.*—C.

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196. The Companion also represents a Sea View, during a strong breeze and a rolling ocean. This beautiful picture is

distinguished by a fishing boat, carrying a red main-sail, scudding along near the front. A frigate rides at anchor on the opposite side, and other vessels, disposed at suitable distances, complete the composition.

These are painted in the master's clear and silvery manner, and are delightful examples of art.

Exhibited in the British Gallery in 1818.

Now in the collection of Philip Henry Hope, Esq.

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197. A Sea View, during a fresh breeze. The composition offers, on the right, a frigate with her fore-sails furled, and main-sail up: a second ship, of a similar description, is seen beyond it, and at some distance off, on the opposite side, are several vessels, of various descriptions. Painted by the artist when in England.

1 *ft.* 3½ *in.* by 1 *ft.* 9 *in.*—C.

Now in the possession of —— Cartwright, Esq.

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198. A Representation of a Naval Engagement between the English and Dutch, styled the Battle of Sole Bay. The fleets are formed into lines, leaving an open space in the centre, and the action appears to be general, as every ship is firing off her gun. Among a confused number of vessels, at some distance off on the left is one on fire.

4 *ft.* by 7 *ft.*—C. (*about.*)

Now in the collection of the Marquis of Bute, at Luton.

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199. A View off the Entrance to the Brill River, in calm weather, with a representation of a fleet of ships getting under weigh. The principal vessels, extending along the second plane of the picture, consist of eight ships of war; beyond these are many others receding in just gradation into the extreme distance. Among the objects nearest to the spectator are two lightermen, or fishing vessels, lying alongside of each other.

Close to the left is a six-oared boat, full of people, having a trumpeter with them, and on the opposite side are two more row-boats, also laden with passengers: all these are going towards the fleet. A slight breeze appears to be rising, and the effect of a clear and beautiful morning adds a charm to the delightful scene.

1 *ft.* 4½ *in.* by 2 *ft.* 2½ *in.*—C.

Formerly in the possession of Mr. Artis; since sold to Mr. O'Niel. Now in the collection of Edward Lloyd, Esq., Manchester.

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200. A Shipwreck. The view exhibits a violent storm at sea, on a bold and rocky coast. A jutting rock rises in the centre of the front. to the right of which is a ship of war under jury masts, with her stern to the spectator; a second vessel, of a similar description, is on the opposite side of the rock, on a sunken part of which it appears to have struck, and is sinking, and the crew are escaping in a large boat. Broken spars, and fragments of the ship, float around, and seamews hover near. Masses of rolling clouds cover the sky, and the prevailing gloom is rendered more palpable by a transient gleam of light which breaks over the wreck.

2 *ft.* 4 *in.* by 4 *ft.* 2 *in.*—C.

Now in the collection of Brook Greville, Esq.

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201. A Sea View, during a fresh breeze, with a single coasting vessel in the centre, and several other ships at various distances.

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202. The Companion. A View from the Shore, during a calm, with several fishing boats and other vessels.

1 *ft.* 5 *in.* by 2 *ft.*—C.

These are productions of the artist when in England.

Now in the collection of the Earl of Pembroke, Wilton.

203. A Calm, with a ship of war riding at anchor on the left, and a small boat full of people alongside of her. A second boat, with passengers on board, is nearer the front, and a small fishing vessel and a boat are close to a sand-bank. Other vessels are distributed at various distances.

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204. The Companion represents a similar view.

1 *ft.* 6½ *in.* by 2 *ft.* 3 *in.*—C.

Now in the collection of the Duke of Devonshire.

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205. A Sea View, during a calm. Two fishing vessels, and a small boat with two men in it, are near a sand-bank on the right, and beyond these is a ship of war. On the opposite side are several men cleaning the keel of a ship. A good example.

1 *ft.* 2½ *in.* by 1 *ft.* 9 *in.*—P.

Collection of M. G. Van Frankenstein, 1833. . 3000 *flo.* 273*l.*

In the possession of Messrs. Woodburn.

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206. A View off the Coast, during the prevalence of a storm. On the left is a ship in distress, and at some distance off are two others labouring in a heavy surge, or swell of the sea. Engraved in mezzotinto.

2 *ft.* 5 *in.* by 1 *ft.* 11 *in.*—C.

Now in the collection of the Duke of Devonshire.

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207. A Sea View, during a calm. Among the various vessels which meet the eye, is a ship of war lying with her stern towards the spectator on the right, the crew of which are furling the sails, and firing a salute on the larboard side. A six-oared boat, containing the officers and a trumpeter appears to have just quitted the ship. On the opposite side are a frigate and a coaster lying alongside of each other;

beyond these is a second small vessel under sail. Other ships are visible in the distance. Painted by the artist while in England.

2 *ft.* 3 *in.* by 3 *ft.* 4 *in.*—C.

Now in the collection of the Earl of Ashburnham.

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208. Ships in Distress. This masterly little picture represents the sea after a storm. Two frigates in distress are tossing on the rolling billows, while a dangerous coast, threatening destruction to the mariner, is visible through the haze in the distance.

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209. Companion. A View from the Shore, looking out seaward, during a light breeze. The only vessel near the spectator is a fishing boat lying on the sands, with a sailor on board, and another sailor approaching from the right, with a stick in his hand.

$4\frac{3}{4}$ *in.* by $9\frac{1}{4}$ *in.*—P.

Now in the collection of the Earl of Ashburnham.

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210. A Sea View, during a calm. The composition exhibits, on the right, a coaster and a fishing vessel lying alongside each other, and beyond them is seen a ship of war. On the opposite side is a small boat sailing towards a ship of the line, lying with her broadside to the spectator.

1 *ft.* $4\frac{1}{2}$ *in.* by 1 *ft.* $6\frac{1}{2}$ *in.*

Now in the Musée at Amsterdam Worth 200*l.*

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211. A View out at Sea, represented under the effect of a fresh breeze. On the right is a coaster receding from the spectator, heaving through a heavy swell. A similar vessel is on the helmsman's right. Three ships of war, and many other vessels, are on the opposite side. Painted in a free and masterly manner.

3 *ft.* 2 *in.* by 3 *ft.* 8 *in.*—C.

Now in the Musée at Amsterdam. Worth 500 *gs.*

212. A View from the Shore, during calm weather. On the left is a pier composed of piles, near which are a coaster and three small row-boats. A frigate is seen in the distance. Excellent.

1 *ft.* 1½ *in.* by 1 *ft.*—P.

Now in the Musée at Amsterdam. Worth 150*l.*

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213. A Sea View, under the effect of a strong breeze, a cloudy sky, and a rolling ocean. The principal vessel is a coaster, scudding under main and fore sails, on the left. Other small vessels are perceptible in the distance.

8½ *in.* by 6½ *in.*—P. (*about.*)

Collection of Henry Fulton, Esq., . 1834. . . . . 15 *gs.*

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214. A Sea View, during a calm. Several boats and small vessels are variously distributed, and on the pier at the side may be observed a man helping another to ascend.

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215. The Companion represents a similar view, under the same effect, with vessels and boats, and people on the shore.

7 *in.* by 10 *in.*—P. (*about.*)

Now in the collection of Baron Nagel, at the Hague.

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216. A Sea View, represented under the effect of a strong breeze, and a rolling sea. A single ship of war, with her stern to the spectator, and her sails half-mast high, is beating through the heavy surge. At some distance off, on the left, is seen a dangerous jutting rock, and the wreck of a vessel lying near it. An impending storm casts a solemn gloom over the turbulent ocean. Engraved in the Stafford Gallery.

1 *ft.* by 1 *ft.* 3⅛ *in.*

Now in the Bridgewater Collection, Lord Francis Egerton.

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217. A Sea View, off the Dutch coast, during a strong breeze. On the right is a fishing boat, with her jib-sail only

up, approaching the front; and at a distance off, in the centre, are two ships of war riding at anchor. A line of low land is visible on the right. This is a beautiful production, exceedingly fresh in colour, and vigorous in effect. Engraved, No. 126, in the Stafford Gallery.

1 *ft.* 5 *in.* by 1 *ft.* 11 *in.*—C.

Now in the Bridgewater Collection, Lord Francis Egerton.

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218. A Sea Fight between the English and Dutch Fleets, in 1666; the former commanded by the Duke of Albemarle and Prince Rupert, and the latter by Admirals de Ruyter and Van Tromp. The engagement continued four successive days, and such was the equality of skill and bravery displayed, that it was questionable to which of the parties the honour of victory belonged. This picture represents an incident which occurred on the third day of the action. The Royal Prince, of ninety-two guns, commanded by Sir George Ascough, while making all sail to join the squadron, struck on the Galloper Sands, and being thus disabled, the Admiral was under the necessity of surrendering the vessel; nearest to the spectator is the one alluded to in this description. The fleets are seen some distance off, preparing for action. Engraved, No. 123, in the Stafford Gallery. This is an example of the highest quality.

1 *ft.* 1½ *in.* by 1 *ft.* 5 *in.*—P.

Now in the Bridgewater Collection, Lord Francis Egerton.

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219. A Naval Engagement. This picture represents the same battle described in the preceding, and also the same incident therein noticed, but upon a more extended scale, and at a different time of the day. The Royal Prince is on the right, surrounded by several small boats filled with sailors, and on the opposite side is the Gouda, commanded by Admiral Sweers, to which ship Admiral Van Tromp had shifted his flag during the engagement. A fire-ship is passing on the larboard side of the Gouda, and two boats, filled with sailors,

commanded by Captain Jacques Philip Sweers, are approaching to take possession of the Royal Prince. Such was the determined bravery of the crew of the latter, that after they were taken out of the ship, they escaped from the boats, and crept in again at the port-holes, until these were ordered to be shut, and this event is here faithfully depicted. The Dutch afterwards destroyed her, in order to prevent her again falling into the hands of the English. This interesting performance is finished throughout with the greatest care. Engraved, No. 128, in the Stafford Gallery.

2 *ft.* 5½ *in.* by 3 *ft.* 5¼ *in.*—C.

Now in the Bridgewater Collection, Lord Francis Egerton.

The preceding is probably the picture which was sold in the

Collection of M. Zaanen,	. *Hague* 1767.	.	915 *flo.*	82*l.*
——— M. Geldermeester,	. 1800.	.	3425 *flo.*	308*l.*
——— Walsh Porter, Esq.,	. 1803.	. . . .		410 *gs.*

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220. A View off the Entrance to the Brill River, represented under the effect of a light breeze. Near the middle and front is a smack, scudding under main and jib sails; a little beyond her is a second small vessel, on a different tack; two merchant ships are seen some distance off, on the left, and others are visible on the horizon. A clear and exquisitely-painted picture. Engraved, No. 124, in the Stafford Gallery.

1 *ft.* ¾ *in.* by 1 *ft.* 2 *in.*—C. on P.

Now in the Bridgewater Collection, Lord Francis Egerton.

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221. A Sea View, represented under the effect of a fresh breeze, and a fine clear day. The principal object which attracts notice is a yacht with a high stern, approaching a pier on the left, on which are four men: beyond the jetty is a frigate with her sails up, firing a salute. Many other vessels are also in view.

1 *ft.* 2 *in.* by 1 *ft.* 5½ *in.*

Now in the collection of the Earl of Radnor, Longford Castle.

222. A View on the River Y, during a severe frost. This clever picture is distinguished by a mooring post near the middle and front, close to which are three men, one of whom is pulling a sledge along, with three bags on it; a second is stooping to lift up a bag, and the third is looking towards a man who is a little way from them: beyond the latter are four men pulling a fishing boat through the ice, assisted by eight others who are in the vessel, and by two women behind. Several other persons may be observed, and also two frozen-in frigates.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—C.

In the possession of M. De Lelie, Amsterdam.

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223. A Sea View, during a calm. On the right and front is a small boat with two men in it, fishing: beyond these is a ship of war firing a salute, and a small vessel near it. On the opposite side is seen a group of three fishing boats, with their sails up. This is a clear and excellent example of the master.

10 *in.* by 1 *ft.* $\frac{1}{2}$ *in.*—P.

Now in the collection of M. Rombouts, Dort.

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224. A River View, under the appearance of a calm. The nearest object to the spectator is a small boat with two men in it, one of whom is pulling in some nets; beyond these is a boat full of passengers, going towards a ship of war, and still farther off are two more boats, which appear to be approaching the same vessel. Two fishing smacks are on the left. This is but an indifferent work of the master, and painted in his latter time.

1 *ft.* $1\frac{1}{2}$ *in.* by 1 *ft.* $6\frac{3}{4}$ *in.*—C.

Now in the collection of His Majesty, at Kensington Palace.

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225. A View on the Dutch Coast, during a calm, but with a cloudy sky, and the general aspect of a change of weather.

The nearest objects to the spectator are two small boats close in shore, with which three sailors are occupied, and a little retired from these are vessels at anchor.

10½ *in.* by 1 *ft.* 2 *in.*—P.

Now in the collection of Lady Mildmay.

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226. A Coast Scene, during a calm. On the right are a lighterman and two fishing boats, lying in a group; the former has her main and jib sails up; a small boat is near them. On the opposite side, and at a little distance from the front, is a ship of war firing a salute.

1 *ft.* 4 *in.* by 2 *ft.*—C.

This picture has been severely injured by injudicious cleaning.

Now in the Gallery at Hesse Cassel.

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227. A View on the River Y, looking towards the city of Amsterdam. Among the numerous vessels distributed over the scene, is a large ship of war riding in the centre, with her richly-carved and gilt stern towards the spectator, and her sails hanging loosely on the yards: to the left of this object is a yacht approaching, firing a salute; and on the opposite side, and near the front, is an admiral's barge. Pleasure boats, and small craft of different descriptions, are moving in all directions. The effect is that of a fine clear day. Signed, and dated 1686.

5 *ft.* 4 *in.* by 10 *ft.* 1 *in.*—C. (*about.*)

Now in the Musée at Amsterdam.

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228. A Sea View, during a fresh breeze, and the appearance of approaching rain. The composition offers, on the right and front, a yacht under sail, with her stern towards the spectator, carrying two yellow flags, and two pendants of the same colour; on her larboard side is a small boat with three men in it, and beyond these is a ship of war, and a small vessel lying alongside of it. On the right of the picture is a sailing boat

with eight persons in it, three of whom are engaged raising the main-sail, and in the middle distance is a ship of war firing a salute. Various other ships, and small craft, are observable in the scene.

2 *ft.* 6 *in.* by 3 *ft.*—C.

Now in the collection of Thomas Hardman, Esq., Manchester.

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229. Youths bathing. A view on the coast, represented under the appearance of a fine calm evening. The composition of this excellent picture offers, on the right, a jetty composed of piles, near which a coaster, with her main and top sails hanging loosely on the yards, and a fishing smack, are riding at anchor. On the same side is a sailor bearing a gentleman on his back through the water towards the shore: four men may be observed on board the vessels, five others are near the jetty, and two are on it. On the opposite side of the picture is a fisherman with a basket at his back, on a sand-bank, and beyond him are four boys bathing, and two of their companions in a fishing boat. Some ships of war, and various small craft, give interest to the distant scene. Signed, and dated on one of the piles, 1661.

2 *ft.* 1 *in.* by 2 *ft.* 4 *in.*—C.

This is one of the artist's most attractive works; the composition, execution, and colour, are of the most exquisite description.

Collection of the late Duc de Berri; exhibited for private sale at Messrs. Christie and Manson's, in 1834. Price 500*l.* Bought by Mr. Nieuwenhuys.

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

A picture corresponding with the preceding was sold in the collection of Richard Creed, Esq., in 1813, for 140 *gs.*; purchased by Mr. Norton.—*See No.* 89, *p.* 344.

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230. A View from the Shore, in calm weather. Three men are occupied in front, pushing off a small boat from a sand-bank. On the opposite side are two fishing boats with a number of people on board; the nearest vessel has her main-sail

hanging loosely on the yards, and the other has both main and fore sails up. A frigate is observable in the middle distance, and some craft are seen near the horizon.

1 *ft.* 1 *in.* by 1 *ft.* $\frac{3}{4}$ *in.*—C.

Collection of the late Duc de Berri; exhibited for private sale at Messrs. Christie and Manson's, in 1834. Price 280*l.* Not sold.

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231. A Fleet of Ships of War dispersed by a Gale. The composition offers, on the left and front, a frigate with her broadside to the spectator, riding over a swell of sea; another vessel, of a similar description, having a richly ornamented stern, is in the second distance on the right, and several others are dispersed over the ocean. The rolling clouds indicate the prevalence of the storm, and add a solemn grandeur to the surrounding scene.

1 *ft.* 2 *in.* by 1 *ft.* $5\frac{1}{2}$ *in.*—P.

Collection of Thomas Kibble, Esq., Green Trees.

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232. An Engagement between the Dutch and English Fleets. The composition of this capital picture exhibits, in the centre of the view, a large line of battleship, bearing the Dutch admiral's flag, with her richly-decorated stern towards the spectator, and firing both her starboard and larboard guns at her adversaries: the latter are directed at two English ships lying on the left, which return the fire. On this side, and close to the front, is an English ship sinking, her head only being visible above water, and around this wreck are four boats filled with her crew. On the opposite side of the picture are two Dutch men-of-war, with their sterns to the spectator, firing in a slanting direction at some English frigates, considerably ahead of the centre ship. The rest of the fleet are seen receding in succession into the distance. The sky is partially overcast with clouds and smoke, and a light breeze agitates the water. Painted in a free and most masterly manner.

4 *ft.* 10 *in.* by 9 *ft.* 8 *in.*—C.

Now in the collection of Sir Abraham Hume, Bart.

233. A Calm. Among the several vessels which compose the picture, is a large ship of war lying parallel to the base, on the left; nearer the front is a boat with two men in it, and on the opposite side are two small vessels, one of which has her head towards the left. Painted in the artist's latter time.

1 *ft.* 3½ *in.* by 1 *ft.* 9½ *in.*—C.

Now belonging to Miss Harvey.

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234. A View on the Thames, off Greenwich, with a representation of the Dutch fleet lying at anchor, and the embarkation of the Princess of Orange on board a royal yacht, after her arrival from Holland. The latter vessel is lying in the centre, with a white flag flying at the mast-head. A great number of row-boats, full of persons, are distributed over the busy scene. A fresh breeze. Done in the artist's latter time.

2 *ft.* 6 *in.* by 4 *ft.* 8½ *in.*—C.

Now belonging to the Rev. Mr. Towers.

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235. A View from the Shore, during a calm. On the left is a ship of war, with her head towards the spectator, firing a salute; and on the opposite side is a small vessel, and two men in the water near her.

1 *ft.* 3¼ *in.* by 1 *ft.* 9½ *in.*—P.

Now belonging to the Rev. Mr. Towers.

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236. A Sea View, during a storm, with a ship of war in distress, apparently sinking, and at a little distance off, towards the opposite side, is another vessel in a similar condition.

1 *ft.* 11¾ *in.* by 2 *ft.* 5 *in.*—C.

This is one of the best of the set, and possesses a fine poetical conception.

Now in the possession of J. Drummond, Esq.

237. A Calm. On the right is a ship of war, with her stern towards the spectator, firing a salute: nearer the front is a small vessel, and on the opposite side is a sloop, with a small fishing boat alongside of her, and beyond them is a yacht.

2 *ft.* 6½ *in.* by 4 *ft.*—C.

Now belonging to Miss Harvey.

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238. A View from the Shore, during a calm. A Dutch coaster, with her sprit-sail up, lies on the left, and close to the side is a boat (only half of which is seen) with two sailors in it. On the opposite side is a yacht, and beyond it are several small vessels. Close to the front are two fishermen, one of whom has a basket at his back, the other is stooping to pick up something. Done in the artist's latter time.

1 *ft.* 1 *in.* by 1 *ft.* 5 *in.*—C.

Now belonging to Miss Harvey.

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239. A Sea View, with the representation of an engagement. On the right is a ship of war, with her head partly towards the spectator, firing at her adversary, which lies in a shattered condition near the centre, having only her foremast standing. On the left is a third ship of war, much disabled by the action. Several boats are in front. Painted in the artist's latter time.

1 *ft.* 11½ *in.* by 1 *ft.* 8½ *in.*—C.

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240. A Sea View, during a calm, with a castle on a hill in the distance. Among the various vessels is a ship of war, without her top-masts, lying with her head towards the left. About the centre are a small vessel and boats, and on the right is a ship of war, with her stern towards the spectator, firing a salute. Several persons are on the shore in front, some of whom are attending a kettle hanging over a fire. Painted in the artist's latter time.

1 *ft.* 10½ *in.* by 1 *ft.* 10 *in.*—C.

241. A Sea View, during a calm. The composition offers, near the centre, a ship of war, carrying an admiral's flag, with her stern to the spectator, and firing a salute. A yacht is on the left, and on the opposite side are four boats full of passengers. A small vessel with two persons in it, and also a boat with two sailors in it, are in the middle. Painted in the artist's latter time.

5 *ft.* 9 *in.* by 4 *ft.* 9 *in.*—C.

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242. A Sea View, during a light breeze. On the left is a man-of-war, carrying an admiral's flag at the main-top, lying parallel with the base of the picture, and firing a salute. On the opposite side is a small ship of war, with her stern to the spectator. Several boats are near the centre, and a number of ships of war, in the distance. Done in the artist's latter time.

1 *ft.* 10 *in.* by 1 *ft.* 10½ *in.*—C.

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243. A Sea View, during a strong gale of wind. A ship of war, with her head towards the left, is on the right of the picture: she has a large flag flying at her fore-mast head; on the opposite side is a small vessel, and more distant is a man-of-war, carrying an admiral's flag at her mast-head.

4 *ft.* ½ *in.* by 3 *ft.* 4 *in.*—C.

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244. A View on the River Thames, with a representation of a number of ships of war riding at anchor; among them, and on the right and front, is a sloop with her stern towards the spectator.

1 *ft.* 11½ *in.* by 2 *ft.* 5½ *in.*—C.

The preceding set of twelve pictures is particularly noticed by Walpole, in his life of Vander Velde, and he therein says, that they were collected at great prices by the late Mr. Walker, from whom they descended to Admiral Sir Eliab Harvey, at whose decease, about 1829, they were divided among the family.

245. A Sea View, during a strong gale of wind, and an approaching storm, a rolling sea, and tempestuous sky. The principal object is a first-rate ship of war, driving towards the front under spare-reefed sails, and in the distance are two frigates. The scene is cheered by a sudden burst of light, emanating from the setting sun, amidst clouds.

7 *ft.* 3 *in.* by 4 *ft.* 10 *in.*—C.

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246. Companion. A Calm. On the left is a noble ship of war with four decks, represented in a fore-shortened view, with her stern towards the spectator, and her sails flapping loosely on the yards. Two small boats, full of persons, lie alongside of her and a third boat is approaching her from the right, on which side are three more ships' boats full of people, as also a royal yacht and a frigate, the latter firing a salute. Many other vessels are also in view. The aspect is that of a fresh morning. Signed, and dated 1697.

Now in the possession of the Hon. Thomas Windsor.

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247. A View from the Shore, represented under the aspect of a fine calm evening. On the left is a jetty, from which a boat with a mast, containing two men, and a row-boat with eight persons on board, are putting off. A second boat full of people is passing along the middle, towards a yacht lying a little distance off on the right, with her main and fore sails up: a little retired from these are three frigates, and still more remote, other vessels are faintly seen. Light fleecy clouds, tinged with the warmth of the evening sun, are sweetly reflected on the tranquil sea.

1 *ft.* 5 *in.* by 1 *ft.* 7¾ *in.*—C.

Purchased privately at Rotterdam by Mr. Netscher, and now in the collection of Edward Solly, Esq.

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248. A Seaport. The view offers, on the right, a fort, and a spacious quay, on which are numerous persons, some of

whom are occupied with bales of goods. Three boats and a galley lie alongside the quay, and on the opposite side is seen an English man-of-war entering the port, and at the same time firing a salute. Other similar vessels are perceptible in the distance.

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249. The Companion. A Naval Engagement between the English and Dutch. The composition is remarkable for two row-boats, full of sailors of the opposing parties, firing at each other, and on the left is a ship on fire.

1 *ft.* $\frac{1}{2}$ *in.* by 1 *ft.* $8\frac{1}{2}$ *in.*—C.

Now in the collection of Paul Methuen, Esq., Corsham.

These were painted in the artist's latter time.

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250. A View on the Open Sea, during the effect of a fresh breeze. Among the several vessels distributed over the scene, is a ship of war in full sail, scudding majestically along the centre of the picture.

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251. The Companion. A Naval Engagement.

Now in the collection of Paul Methuen, Esq., Corsham.

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252. A View off the Coast of Holland, during a fresh breeze. Among the various objects which give interest to this beautiful picture, is a yacht sailing into harbour, with a boat attached to her stern, and on the left is a jetty, on which are four persons, beyond which are a small sailing boat, and a frigate riding at anchor, with all her sails furled, and firing a salute.

Now in the collection of the Earl of Radnor, Longford Castle.

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253. Men-of-War sailing down the Channel, in a fresh breeze. The principal object in the picture appears to be a portrait of a seventy-four gun-ship, which is passing along the front under easy sail, with her broadside and richly-

carved and gilt stern towards the spectator; ahead of her, but considerably more remote, are two other vessels, one of which is seen in a fore-shortened view, and on the opposite side are a row-boat, and a fourth ship of war. Painted with masterly freedom.

3 *ft.* 6 *in.* by 2 *ft.* 7½ *in.*—C.

Now in the possession of Thomas Emmerson, Esq.

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254. An Engagement between the English and Dutch Fleets; the former under the command of the Duke of York, Prince Rupert, and the Earl of Sandwich; the latter, of Admirals Van Tromp, Opdam, Evertz, Castenaer, and Stellanguert. The battle commenced at daybreak, on the 3rd of June 1665, and was obstinately contested until seven P.M., ending in favour of the English, who lost only one ship, while the enemy had nineteen ships either sunk, burnt, or taken. In this capital picture, the order of battle consists of two lines of ships, the whole of which are hotly engaged; those on the spectator's right consist of the Prince of Orange, and three others, two of which are on fire, and the crew of the one nearest the spectator are escaping into their boats. On the opposite side is a small armed cutter, in which it is supposed the artist sailed for the purpose of sketching the various scenes in the action. At the extremity of the line on either side is seen a continuation of the conflict. The sky is overcast, and a fresh breeze appears to prevail.

4 *ft.* 6 *in.* by 7 *ft.*

This production was painted expressly for Sir Francis Courtenay, whose son was in the battle of Solebay.

Collection of Lord Courtenay, . . 1816. (bought in.)

Now on sale in Mr. Yates's Gallery, Western Exchange. Price 500 *gs.*

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255. Vessels in a Calm. The composition of this admirable little picture presents, on the left, a jetty, on which are two men; a yacht, with her stern to the spectator, and her main-

sail up, is near, and a small boat with several persons in it lies on her starboard side. The upper part of a second vessel is seen beyond the pier, and a frigate rides at anchor in the distance. On the opposite side and middle distance are two coasters and a small row-boat.—*See No.* 59, *p.* 337.

1 *ft.* ½ *in.* by 1 *ft.*—P.

Now in the collection of the late Right Hon. Pole Carew.

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256. View on a River in Holland, during a calm. The composition exhibits a busy scene, and presents, on the right, a laden barge conducted by two sailors, in the centre a row-boat with three persons in it, and on the left is a coaster with her main-sail up. Beyond these are seen yachts, pleasure boats, and other craft, receding in succession into the distance.

1 *ft.* 5 *in.* by 1 *ft.* 10½ *in.*—C.

Now in the collection of Sir John Erskine, Bart.

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257. A Sea View, with the effect of a fresh breeze. The principal object which arrests attention is a ship of war, approaching under a press of sail; a second, of a similar description, is in her wake, a third is seen sailing on the right, and at some distance off may be observed several frigates, closely engaged in battle. The sky is overcast, and a general gloom prevails over the scene.

1 *ft.* 4 *in.* by 1 *ft.* 7 *in.*—C.

Now in the collection of —— Allan, Esq., Edinburgh.

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258. A Sea View, portrayed under the effect of a brisk gale. The principal object which arrests attention in the scene is a ship of war under a press of sail, dashing through a heavy swell of sea. Other vessels, of a similar description are visible at various distances.

2 *ft.* 5 *in.* by 1 *ft.* 11 *in.*—C.

Collection of W. Moorhead, Esq., *Edinburgh*, 1835. (Tait) 55 *gs.*

259. View of a Seaport in Holland, represented under the aspect of a fine evening. Numerous fishing smacks, sloops, and other craft, are distributed in the most picturesque manner throughout the scene. Among the great variety exhibited in this picture may be noticed a large pleasure barge, with a great number of persons on board, passing along the front.

2 *ft.* 1 *in.* by 2 *ft.* 8 *in.*—C.

Collection of W. Moorhead, Esq., . 1835. (Tait) 142 *gs.*
Now in the collection of Lord Wemyss.

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260. A Sea View, under the appearance of a storm. Dark rolling clouds cast a sombre hue over the turbulent ocean, whose rolling billows threaten destruction to a frigate, which has suffered already from the gale.

1 *ft.* 11 *in.* by 2 *ft.* 6 *in.*—C.

Collection of W. Moorhead, Esq., . 1835. (Tait) 89 *gs.*

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261. A Sea View, under the aspect of a breeze, and the breaking off of a storm. This masterly production exhibits, on the right, a ship of war approaching the front, under main, fore, and fore-top sails; beyond her is a bright burst of light gliding over the sea, against which the hull of the vessel is finely opposed in tone. On the opposite side, and middle distance, is a frigate riding at anchor; still more remote, a second is seen; and in the extreme distance, is a third in full sail. The stormy clouds are partially tinged with the glow of sunset.

2 *ft.* 1 *in.* by 2 *ft.* 5½ *in.*—C.

On the back of the picture is written the name of the painter, and the sum it cost, in 1727, 21 *gs.*

Collection of W. Moorhead, Esq., . 1835. (Tait) 115 *gs.*
Bought by Mr. Chaplin.

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262. View from the Shore, under the aspect of a fine calm morning. On the right is a breakwater of piles, near which

are three men pushing off a boat. A man with a basket at his back, shrimp fishing, is on the opposite side; a boat with passengers in it is a little way from the shore, and several vessels, suitably distributed, contribute to the interest of the scene.

1 *ft.* by 1 *ft.* $4\frac{3}{4}$ *in.*—C.

By an inscription at the back of this picture it cost, in 1726, 9*l.*

Collection of W. Moorhead, Esq., . 1835. (Tait) . 98 *gs.*

Bought by Mr. Chaplin.

In addition to the sums quoted on the sale of the five preceding pictures, the auction duty of five per cent. was charged to the buyers.

DRAWINGS.

The numerous Drawings by William Vander Velde, done either in black chalk washed with Indian ink, or in bistre, as studies for pictures, give a highly favourable opinion, both of the talents and application of the artist. These memoranda of the first impressions of nature upon the painter's eye, are now only to be found, among similar mementos of genius, in the folios of collectors of real taste.

A Drawing of Vessels Becalmed, done in Indian ink, was sold in the collection of M. Goll de Frankenstein, at Amsterdam, in 1833, for 450 *flo.*, 40*l.* A second, of a similar description, in the same sale, sold for 300 *flo.*, 27*l.*

A Drawing, of superior beauty, and also in Indian ink, representing a View off the Coast at the Texel, with numerous ships of war and small craft, and remarkable for two sailors sitting on the sands in front, and a smack lying on the beach, was sold in the collection of M. de Vos, Amsterdam, in 1833, for 1600 *flo.*, 144*l.*; and was bought by Mr. Tayler, for the Museum at Haarlem. A second, representing a Calm, in the same sale, brought 332 *flo.*, 31*l.*

In addition to the preceding drawing, that distinguished collector, The Baron Verstolke Van Soelen, possesses a series of large drawings, contained in nine sheets, representing naval combats between the Dutch and English, being finished

studies in Indian ink, made onthe spot, and the boat in which the artist sailed with the fleets is also introduced. Many memorandums, in his own handwriting, give additional interests to these drawings. A tenth drawing, of superior merit, is in the same folio, representing the Departure of Prince William III. The composition consists of several state yachts, ships of war, and small craft, and the aspect is that of a calm (*size* 11 *in.* by 1 *ft.* 2¾ *in.*).

His finest works are, however, by no means confined to the Continent, for there are few amateurs in this country who do not possess two or more examples. The Messrs. Woodburn, who, in addition to their already well-stored folios, have recently added the very rich collection of ancient drawings belonging to the late Sir Thomas Lawrence, at a cost of 16,000*l.*, possess many beautiful specimens by William Vander Velde.

SCHOLARS AND IMITATORS

OF

WILLIAM VANDER VELDE.

THE opinion given by those best qualified by experience of judging is, that William Vander Velde attained to as high a degree of excellence in art, as it is likely human skill will ever reach. That this opinion is correct, so far as it refers to his best works, there can be no question, and it is one that does immense honour to the artist. Against the deceptive imitation of such pictures, there is little occasion to caution the amateur; but as the same protection does not extend over the whole of his works, a brief notice of those painters who have best succeeded in imitating and copying them is attempted in the following list.

Walpole, in his Life of William Vander Velde the younger, mentions, that he left a son, who pursued the same line of art, and made good copies from his father's works, but that he was otherwise no considerable performer; and adds, that he went to Holland, and died there. Where Walpole or Vertue obtained this information from, the Writer is wholly ignorant, as he is also of the painter alluded to.

JULIUS PARCELLES, born at Leyderdorf, in 1628, was a scholar of his father, John Parcelles, a marine painter of

mediocre abilities, whom the son very soon surpassed, and ultimately attained a degree of excellence, which places some of his productions of the pencil in considerable affinity to those by Vander Velde. One of this class, representing a fresh breeze, having the initials of the painter, J.P., upon it, was imported by a dealer, in 1817, and sold for 35*l.*; the same picture was afterwards exhibited in the British Gallery, under the name of William Vander Velde, and having there acquired a reputation, was sold the following year by auction, for 300 *gs.*, it being at that time the property of a noble lord.

William Vitringa. Although this painter is said to have been a scholar of Ludolph Backhuyzen, and is noticed under the head of his imitators, yet there is occasionally, in his pictures, representing calms, so near an approximation to similar scenes by William Vander Velde, as to induce a belief that he aimed at an imitation of that master's works.

Abraham Storck, born at Amsterdam, in 1650, was a clever painter of marine subjects, and has, in many instances, very ingeniously imitated the style of William Vander Velde. His manner of handling, in his general works, is however so inferior to that painter's, that none but the wholly inexperienced can be deceived by them.

He died at Amsterdam, in 1708.

John Vander Capella. This talented artist, of whose existence no record (that has come under the Writer's notice) has hitherto been made by his countrymen, flourished at the end of the seventeenth century. He appears to have devoted himself chiefly to marine subjects, and is so diversified in his style, and tones of colouring, that in some instances he reminds the connoisseur of De Vlieger and Dubbels, while in others he has had in view the warmth and effects of Cuyp, and again he has imitated the silvery hues of William Vander

Velde, for whose works they have sometimes been mistaken. His pictures are now justly appreciated, and usually bring from 50 *gs.* to 250 *gs.* apiece.

Lieve Vershnur. This artist was a scholar of Simon de Vlieger, a marine painter of great merit, under whom he acquired a perfect knowledge of the principles of the art, and ultimately attained considerable reputation. His works occasionally call to mind the style of William Vander Velde, but the generality of them more nearly resemble those of the preceding painter.

He died in 1691.

Brooking. This very clever painter is justly entitled to be styled the English Vander Velde, for he appears to have studied that master's pictures with success, and has embodied in his works many of their beauties, and on some few occasions has so nearly caught the magic of his atmospheric effects, as to delude, on the first glance, an experienced eye. But in order not to mislead the reader by these encomiums, it is right to observe, that the generality of his pictures have so little pretensions to be placed in comparison with W. Vander Velde's, that there is no danger whatever of their being mistaken for that master's.

He died in 1759, under forty years of age.

LUDOLPH BACKHUYZEN.

This admirable marine painter was born at Embden, in 1631. After receiving a suitable education, he entered the office of his father, who held a situation under government, and continued to assist him until he had attained his eighteenth year, when he was placed in the counting-house of a merchant. It is not likely that he remained any length of time in the latter situation, his fondness for drawing leading him to seize every opportunity to indulge in it. His progress was such, that he was enabled to give himself up to a pursuit for which nature had so richly endowed him. This was further promoted by the local situation of his birth-place, it being a maritime port, where he had every facility for studying the objects of his choice. He was a most accomplished penman, and obtained such reputation for his skill in this elegant acquirement, that he was liberally paid for lessons which he gave at his leisure hours to the families of eminent merchants. At this period his studies and drawings were almost exclusively made with a pen, and many of them were finished with such neatness, and at the same time with so much spirit, that a single drawing by his hand is said to have sold for 100 florins.

Having attained a certain degree of excellence and reputation in the peculiar style already described, he procured from Albert Van Everdingen some lessons in oil painting: but he is said to have received the greatest assistance from Hendrick Dubbels, an artist of extensive knowledge in marine subjects, who, being of a kind and communicative disposition, readily imparted to the young student all the instruction he required. In fact, it may be said, that Dubbels was the master of Backhuyzen. Once possessed of the method of using his materials, a considerable obstacle in the road to fame was removed, and nature afterwards became his only guide. Convinced of this, he was constant in his visits to the seashore, observing the restless element, and marking the effects on its surface by neighbouring objects, accidental circumstances, or natural events. Not, however, satisfied with observing in safety the turbulence of the agitated ocean when vexed with storms, he would encounter the danger, for the purpose of more accurately observing the action and effect. To attain this object, he would venture out to sea during the most tremendous weather, and calmly survey the raging tempest and its tumultuous motion; and his mind being fully impressed with the grandeur and sublimity of the scene, he would land, and hasten to his painting room, and there commit to the canvas the magnificent scenes he had witnessed. Hence his storm pieces have more grandeur and effect than those by any other artist, and to the same cause must be attributed the infinite variety observable in his pictures. At the same time, his extensive nautical science enabled him to represent with admirable correctness every kind and class of vessel, in all the

varied positions they take and present to the observer, while sailing, bringing to, or riding at anchor. Nor is less skill evinced by him in the disposition or grouping of his subjects, and in the judicious arrangement of lines conducive to picturesque beauty. The colouring of his best works is distinguished by a predominant gray tint, of divers shades; in some, a greenish hue prevails, and not infrequently his skies are tinged with yellow and pinky hues; but on all occasions, an evident attention to the cleanness and purity of his materials is manifest. Great facility, neatness, and freedom, are visible in the execution, accompanied by a peculiar blending of the colours, so that the clearness and fluidity of the sea, the texture of the sails and flags of the shipping, and the sombrous, or light and fleecy appearance of the clouds, are faithfully represented.

Happily for the possessor of such transcendent talents, his works were highly appreciated during his life, and not only procured for him the honour of visits from many royal and distinguished personages, but more solid favours from amateurs, and the wealthy Burgomasters of the city of Amsterdam. By the latter he was employed to paint views of Amsterdam, with its arsenals and docks, from the river Y.

The great number of pictures produced by Backuyzen's pencil, prove his warm attachment to the art, as well as the skill and assiduity exercised in its performance. A taste for poetry, evinced by the production of a few fugitive pieces, doubtless contributed to give a similar feeling to many of his works, chiefly conspicuous in his representations of storms.

His disposition for conviviality may be sufficiently

evidenced by the following circumstance. After his decease, a bag, containing florins, corresponding in number to the years he had lived, was found in his chamber, together with a note, desiring that the said money should be distributed among a certain number of painters (whose names were mentioned), and who should be invited to attend his funeral; and he directed that at the same time a bottle of wine, which he had set apart for the occasion, should be given to each person present, enjoining that the money should be spent, and the wine drank gaily to his memory.

He died in the year 1709, aged 78.

THE

WORKS

OF

LUDOLPH BACKHUYZEN.

1. A Sea View, under the effect of a strong breeze, with a variety of shipping, &c.

2 *ft.* 7 *in.* by 2 *ft.* 10½ *in.*—C.

Collection of M. L. de Neuville, . 1765. . 185 *flo.* 17*l.*

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2. A Sea View, during a fresh breeze, with shipping, &c.

2 *ft.* 10½ *in.* by 4 *ft.* 2½ *in.*—C.

Collection of M. L. de Neuville, . 1765. . 141 *flo.* 13*l.*

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3. A View from the Shore, looking out to sea, while under the influence of a strong breeze, accompanied with squalls of rain. The foreground of this beautiful picture is composed of a line of beach, upon an eminence of which stands a gentleman with his back to the spectator, having a cane in one hand, and holding on his hat with the other; in front of him is a sailor, who, by his attitude, appears to be speaking to him, and a little way from them sits a woman with a basket by her side. Their attention is evidently directed to two fishing vessels, one of which has run on shore, and three of the crew

are in the water by her side; the other is beating about in the surf. Painted in the artist's most exquisite manner. Engraved, No. 28, in the Choiseul Gallery.

1 *ft.* 1½ *in.* by 1 *ft.* 7 *in.*—P.

Collection of the Duc de Choiseul,	1772.	2060 *fs.*	82*l.*
——— M. Lambert, . . .	1787.	1400 *fs.*	56*l.*
——— M. Le. Brun, . . .	1791.	1650 *fs.*	66*l.*

Now in the collection of Jeremiah Harman, Esq.

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4. A Sea View, represented under the aspect of a fresh breeze. The nearest object which attracts notice is a fishing boat without sails, in which are a woman and two men; a little retired from this, and in the centre, are a ship of war with her broadside to the spectator, and a small boat containing eleven persons, amongst whom appear to be some of distinction, as a yacht, at a little distance off on the right, is firing a salute. Other ships of war, and small craft, are visible in the offing.

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5. Companion. A Calm. The view represents, on the left, a windmill standing near a jetty, in front of which lies a fishing boat, and around it are several small boats and vessels, with which some men on the jetty appear to be engaged. On the opposite side is a ship of war, with her stern to the spectator, and her sails up; a row-boat, in which are several passengers, appears to have just quitted her; three small vessels are on her larboard side, and part of a frigate is seen beyond her. The view is bounded by a line of low coast. Dated 1684. An excellent example.

1 *ft.* 8½ *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. Burens, .	*Amst.* 1747.	(pair) 200 *flo.*	18*l.*

Now in the collection of M. M. Backer, Amsterdam. Worth 260*l.*

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6. A View on the River Y, of Amsterdam, during the prevalence of a fresh gale, and the approach of rain. This capital

picture exhibits, in the centre, a royal yacht, with her richly-carved and gilt stern towards the spectator, sailing under main and fore sails carrying an ensign at her stern, and the broad pennant and another flag at the mast-head: beyond her are a small pleasure-boat and a ship of war, and at some distance off, on the left, are several large vessels and small craft. The whole line of view is bounded by the town and its environs. The date, 1696, is on a plank floating in front

3 *ft.* 10½ *in.* by 5 *ft.* 7½ *in.*—C.

Collection of M. Braamcamp,	. .	1771.	. 550 *flo.*	49*l.*
——— M. Smeth Van Alpen,		1810.	. 905 *flo.*	81*l.*
——— Madam Hogguer,	. .	1817.	. 1400 *flo.*	126*l.*
——— Anonymous,	. . .	1822.	(Mr. Christie's)	250*l.*

Now in the collection of Colonel Hugh Baillie.

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7. A View, taken from the Shore. Several vessels, and a government yacht, are seen waiting the embarkation of some magistrates, who are on the beach in front.

2 *ft.* by 4 *ft.*—C.

Collection of the Duc de Choiseul,	1772.	. 715 *fs.*	28*l.*

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8. A View from the Shore at Schevening, during calm weather. This excellent picture is composed, in front, of a number of persons busily engaged on the beach, one of whom is a fisherman laden with nets. A number of vessels, most of which have their sails unfurled, are distributed over the coast at suitable distances, so as to produce the most agreeable and picturesque effect.

1 *ft.* 4½ *in.* by 1 *ft.* 10 *in.*—C.

Collection of the Chevalier Cleve,	1776.	. 5000 *fs.*	200*l.*
——— M. de Calonne, . .	1788.	. 8901 *fs.*	356*l.*
——— M. Destouches, . .	1794.	. 2802 *fs.*	112*l.*
——— the Baron Denon, .	1826.	. 6000 *fs.*	240*l.*

9. A Sea View, represented under the effect of a strong gale and a rolling sea. The composition of this picture is distinguished from others by three sailors, who are on the beach in front, launching a fishing boat; a second vessel, of a similar description, is in the centre, and other vessels are seen more distant.

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10. Companion. A View from the Shore, in calm weather, with a number of vessels disposed along the coast, and seven fishermen on the beach in front.

1 *ft.* by 1 *ft.* 5½ *in.*—P.

Collection of the Prince de Conti, 1777. . 1811 *fs.* . 72*l.*

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11 & 12. A Pair, representing Views off the Coast, with a number of vessels, some of which are filled with passengers.

2 *ft.* 2 *in.* by 2 *ft.* 3 *in.*—C.

Collection of M. Trouart, . . . 1779. . 1300 *fs.* 52*l.*

These pictures were formerly in the collection of M. Randon de Boisset.

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13. A View on the Maas, off Rotterdam. A packet-boat, with two men striking the sails, and a third casting anchor, occupies the front, towards which a yacht under full sail is scudding; and several other vessels are stationed at various distances.

1 *ft.* 8½ *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. Vander Linden Van Slingelandt,

1785. . 300 *flo.* 27*l.*

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14. A View from the Shore, looking out seaward. Among the several vessels which compose the picture, is a transport lying very near the beach; a fishing snack, with her sails hanging loosely on the yards, is hauled on the sands, and many others are visible in succession. Upon the beach in

front may be noticed two sailors, one of whom is seated, the other stands by him, and beyond them is a woman with a basket on her head, leading a child by the hand.

1 *ft.* 2 *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. Nogaret, . . .	1780.	. 600 *fs.*	24*l.*
——— M. Destouches, . .	1794.	. 1800 *fs.*	72*l.*
——— M. Waltur, . . .	1797.	. 1010 *fs.*	40*l.*

Now in the collection of Prince Eugene Beauharnois, Munich.

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15. A View on the Maas, represented under the aspect of squally weather. The principal object which meets the eye is a fishing smack, endeavouring to quit a creek in order to enter the river; at the same time a passage-boat, which has just arrived, is having her luggage landed, and three of her passengers (a man, and a woman with a child) are near a tree at the side, waiting for their goods. Four other vessels may be descried at different distances. Engraved by Duparc and Daudet.

1 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—C.

Collection of the Count de Vaudreuil,	1784.	. 4300 *fs.*	172*l.*
Valued by the Experts du Musée,	1816.	. 6000 *fs.*	240*l.*

Now in the Louvre.

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16. A View from the Shore, looking across the River Maas. This picture is distinguished by a man with a package at his back, sitting near the stump of a tree in front, and a woman standing near him. Several vessels and boats are on the river, beyond which the view is bounded by a line of low coast

1 *ft.* by 1 *ft.* 3 *in.*—C.

Collection of M. Vander Linden Van Slingelandt,	1785.	. 350 *flo.*	31*l.*

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17. A View from the Shore, looking out seaward. Upon the beach in front are a waggon and horses, and a number of

people, amongst whom are a man, a woman, and a child. Several vessels are distributed in the most picturesque manner over the sea.

1 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—C.

Collection of M. Vander Linden Van Slingelandt, 1785. . 350 *flo.* 31*l.*

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18. A Sea View, represented under the aspect of a subsiding storm, at sunset. About six vessels and barks, of different descriptions, may be observed at sea.

2 *ft.* by 2 *ft.* 6 *in.*—C.

Collection of the Duc de Chabot, . 1787. . 1500 *fs.* 60*l.*
——— General Verdier, . . 1816. . 3001 *fs.* 120*l.*

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19. A View from the Shore, looking out seaward. Among a number of persons (about six) distributed along the beach in front, are some sailors launching their vessel.

1 *ft.* ¼ *in.* by 1 *ft.* 5 *in.*

Collection of the Chevalier Lambert, 1787. . 1500 *fs.* 60*l.*

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20. A View on the Coast, exhibiting the effect of a fresh breeze. The principal objects which arrest attention, are a yacht and a sloop, the former of which is firing a salute; beyond these is a sand-bank, which stretches along the distance on the right. A fishing smack, under main and fore sails, is scudding on the left, a little retired from which is a boat with twelve men in it.

2 *ft.* 3 *in.* by 3 *ft.*—C.

Collection of M. Le Brun, . . . 1791. . 1676 *fs.* 67*l.*

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21. A Sea View, bounded by the coast, and the town of Flushing in the distance. A fishing smack, with one mast, and carrying eight sailors on board, occupies the front; two boats, one with three sailors in it, and a sloop with two masts, and five persons on board (one of whom is blowing

a trumpet), are on the left and front; and a large vessel, with two small barks near it, is seen towards the right, in the distance.

3 *ft.* 5 *in.* by 5 *ft.* 1 *in.*—C.

Collection of M. L. de Neuville,	1765.	515 *flo.*	46*l.*
——— M. Paillet,	1799.	7400 *fs.*	296*l.*

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22. A View on the River Y, looking towards the city of Amsterdam, during a fresh breeze. A ship of war, with her broadside to the spectator, is on the right, and nearer the front is a Rhine boat with several sailors on board, alongside of which is a small boat with two men and some fish baskets in it, and on the opposite side are a yacht in full sail, and a row-boat containing eight persons. The name of the artist, and the date, 1697, are on a cask floating in front.

2 *ft.* 2½ *in.* by 3 *ft.* 1 *in.*—C.

Collection of M. Lormier,	1763.	460 *flo.*	41*l.*
——— M. Coclers,	1799.	1201 *fs.*	48*l.*
——— the Duc d'Alberg,	1817.	. . . .	50*l.*
——— Harry Fonnereau, Esq.,	1832.	. . . .	79 *gs.*

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23. A Sea View, during the prevalence of a storm. Several vessels appear to be driven towards the left by the tempest; and a great many sailors, together with women and children, are on some piles, seemingly watching with anxious emotions the impending danger which threatens the ships.

1 *ft.* 1½ *in.* by 1 *ft.* 5 *in.*—P.

Collection of M. Tolozan,	1801.	1850 *fs.*	74*l.*

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24. A Naval Engagement. This picture is composed of numerous vessels, consisting of ships of war, small craft, and boats, and the shore is lined with troops of infantry and cavalry.

Collection of M. Montaleau,	1802.	2500 *fs.*	100*l.*

25. A View from the Shore, looking out seaward, during a fresh breeze. Two vessels are seen on different tacks, and on the beach in front are several persons, amongst whom may be noticed an old sailor, accompanied by a child, and near them is a man followed by a dog.

8½ *in.* by 1 *ft.*—P.

Collection of M. Tolozan, . . . 1801. . 500 *fs.* 20*l.*

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26. A Sea View, during the prevalence of a fresh breeze, and cloudy weather. The composition is chiefly formed of a boat, in which are three sailors, passing along the centre of the front; on the left is a fishing smack in full sail; beyond which are seen two lighthouses on the summit of rocks.

1 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—C.

Collection of M. Robit, ... 1801. . 3440 *fs.* 138*l.*

——— Willett Willett, Esq. . 1813. . . . . 120 *gs.*

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27. A View on the River Y, with the city of Amsterdam in the distance, and a variety of vessels and boats. A brisk gale agitates the water, which is illumined by a passing gleam of light.

Collection of —— Crawford, Esq., 1801. . . . . 60*l.*

A picture corresponding with the preceding is in the collection of Sir M. W. Ridley, Bart.

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28. A Sea View, during the prevalence of a strong breeze, and a rolling ocean. Several vessels, and a large barge with sails, occupy the right. A fine vessel, bearing the Dutch flag, is on the opposite side, and a town is seen in the extreme distance.

3 *ft.* 2 *in.* by 4 *ft.* 1 *in.*—C.

Collection of M. Van Eyl Sluyter, 1802. . 3601 *fs.* 144*l.*

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29. A Sea View, during a fresh breeze, with various vessels and boats. The composition offers, on the left, a ship of war,

with her sails set, and beyond her are a frigate and some sloops. A small yacht, filled with passengers, appears to be beating against the wind to enter a port, which is seen in the extreme distance; and another boat, with three fishermen in it, completes the composition.

1 *ft.* 4 *in.* by 1 *ft.* 8 *in.*—C.

Collection of M. Van Eyl Sluyter, 1802. . 7209 *fs.* 288*l.*

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30. A Fresh Breeze at Sea, with numerous vessels, of different kinds.

2 *ft.* by 3 *ft.*—C.

Collection of M. Van Eyl Sluyter, 1802. . 1800 *fs.* 72*l.*

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31. A View of the Open Sea, with a variety of vessels. Finished equal to William Vander Velde.

1 *ft.* 6½ *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. Van Eyl Sluyter, 1802. . 1650 *fs.* 66*l.*
——— M. Sereville, . . . 1811. . 1801 *fs.* 72*l.*

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32. A View on the Mopelsteiger Quay on the River Y, near Amsterdam. Many vessels, of various descriptions, are in the port, and on the quay in front are a number of persons, amongst whom may be noticed a woman with a child in her arms, sitting on the steps of a house, and a boy near her, playing with a dog. On the opposite side are a sailor seated on some bales of goods, and a gentleman (said to be intended for the artist) standing near him: the remainder of the persons present are variously engaged. This picture is signed, and dated 1673.

2 *ft.* 7½ *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. Vander Pots, . . 1808. . 1005 *flo.* 90*l.*
Now in the Musée at Amsterdam. Worth 300*l.*

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33. A View on the River Y, near the village of Dirgerdam during a stiff breeze and a rolling sea. On the right is a passage-boat in full sail, and beyond it a packet with passengers on

board. A ship of war rides at anchor on the left, from which a salute is being fired in honour of some gentleman of distinction who is in a row-boat.

3 *ft.* 6 *in.* by 5 *ft.* 2 *in.*—C.

Collection of M. Geldermeester, . 1800. . 700 *flo.* 63*l.*

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34. A View on the Texel, with a Dutch squadron preparing to sail. One of the ships carries the admiral's flag and pennant. Close to the front is a pilot boat.

2 *ft.* 1 *in.* by 2 *ft.* 6 *in.*—C.

Collection of M. Geldermeester, . 1800. . 800 *flo.* 72*l.*

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35. A Sea View, under the effect of a brisk gale. Among the various vessels are a Dutch ship of war in full sail, a state yacht, and several sloops and row-boats.

Collection of Sir William Hillary, . 1800. (bought in.) 180 *gs.*

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36. A View on the Mediterranean Coast, during a fresh breeze and a rolling sea. Several vessels, of different denominations, are distributed over the scene, which is distinguished by a rock rising near the front, and a boat with several men rowing it.

5 *ft.* by 7 *ft.* 4 *in.*—P.

Collection of M. Geldermeester, . 1800. . 215 *flo.* 19*l.*

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37. A Sea View, exhibited under the influence of a strong breeze. The principal object which meets the eye is a large Dutch lighterman, or coaster, approaching the front, under main and jib sails; beyond her is a similar vessel, sailing on a different tack, and on the opposite side floats a ship of war: a fishing boat and a frigate are still more remote. Masses of clouds appear to pass heavily over the horizon, giving, by their broad shadows, the most agreeable variety of tone to the rolling waters. The freshness and purity of the atmosphere mark the

time to be morning. This superlative work of art is in every respect equal to the finest productions of William Vander Velde.

1 *ft.* 10¾ *in.* by 3 *ft.* 3 *in.*—C.

Imported from Hamburgh, in 1823, by General Erskine.

Now in the collection of William Beckford, Esq.

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38. A View on the Texel, represented under the appearance of a stiff breeze, and a fresh morning. The nearest object which attracts notice is a small boat with two fishermen in it, one of whom is pulling in the nets. On the right of the picture is a yacht, with her stern towards the spectator, sailing before the wind under main-sail, and carrying a flag at the stern; a little retired from this, and on her larboard side, is a coaster, and at some distance off is a similar vessel. A ship of war, apparently dropping down with the tide, is in the third distance, on the left, beyond which the low coast of Holland is visible. Painted in the artist's gray, or silvery manner, and exquisitely finished.

1 *ft.* 9½ *in.* by 2 *ft.* 2½ *in.*—C.

Formerly tn the collection of Lord Radstock, who is said to have paid 400 *gs.* for it.

Sold by the Writer to the present proprietor, De Heer Vander Hoop, in 1834.

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39. A Sea View, during a fresh gale. 1st 18

Collection of Sir S. Clarke and G. Hibbert, Esq., 1802. . 46*l.*

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40. A Storm and Shipwreck. This composition exhibits, in front, a number of persons, most of whom are engaged assisting the distressed, and collecting objects floating ashore from the wrecks; from hence the eye looks over a rolling ocean to some lofty rocks on the left, against which a vessel has struck, and the sea is breaking over her in heavy surges. A dark and

tempestuous sky, torn by the violence of the hurricane, increases the awful grandeur of the scene.

4 *ft.* by 5 *ft.* 6 *in.*—P. (*about.*)

This capital picture is a fine example of the superior powers of Backhuyzen in this class of subjects.

Collection of Sir S. Clarke and G. Hibbert, Esq., 1802. 252*l.*

Now in the collection of the late Sir Simon Clarke, Bart.

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41. A View from the Shore, during a fresh breeze. A group of five men, four of whom are seated on the right of the beach in front, and the one who stands is holding on his hat. A fishing boat, with a sailor in it, lies on the margin of the sea near them. On the opposite side are a man, a boy, and a dog, and beyond them is another fishing vessel, beating her way through a heavy surf. A line of low coast bounds the distance. A freely-painted picture.

2 *ft.* 2½ *in.* by 2 *ft.* 9½ *in.*—C.

Now in the collection of J. R. West, Esq., Alcote.

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42. A Sea Storm. The sublime and awful effect exhibited in this admirable picture, proves how deeply the artist studied these grand convulsions of nature.

Sold in a collection at Mr. Phillips's, 1806, ... 335 *gs.*

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43. A Sea View, during a storm, with several vessels in full sail. A chain of hills rises in the extreme distance.

1 *ft.* 10 *in.* by 2 *ft.* 9 *in.*—C.

Collection of M. Smeth Van Alpen, 1810. . 550 *flo.* 50*l.*

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44. A View on the River Y, represented under the effect of a fresh breeze. This picture is distinguished by a small boat containing seven persons, passing along close to the front; a little retired on the right is a coaster making a tack, and on

the opposite side are two other vessels of a similar description. A large merchant ship appears to be slowly advancing from the middle distance. Part of the city of Amsterdam is faintly seen on the spectator's right.

2 *ft.* 2½ *in.* by 2 *ft.* 9½ *in.*—C.

Now in the collection of Abraham Robarts, Esq.

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45. A View of a Town in Holland. On the foreground are introduced ladies and gentlemen, among whom is said to be portraits of the artist and his wife, with fishwomen and sailors. A yacht, and various vessels, are on the river.

1 *ft.* 10 *in.* by 2 *ft.* 9 *in.*—C.

Collection of M. Smeth Van Alpen, 1810. . 1400 *flo.* 116*l.*

A picture corresponding with the preceding, is in the collection of D. W. Acraman, Esq., Bristol.

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46. A Sea View, under the effect of an approaching storm. Several vessels are in full sail; and one, filled with passengers, is seen on the left, bearing towards a port in the distance.

2 *ft.* 2 *in.* by 3 *ft.*—C.

Collection of M. Sabatier, . . . 1809. . 1760 *fs.* 70*l.*

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47. A View on the Brill River, represented under the appearance of a fresh breeze and approaching rain. Among the many vessels distributed over the scene may be observed, a coaster scudding under main-sail, and beyond her is a ship lying at anchor. A portion of shore extends along the front, on which are a man and a woman sitting together, apparently conversing with a sailor, who has a cask in his arms, and is followed by a dog.

1 *ft.* 9½ *in.* by 2 *ft.* 3 *in.*—C.

Sold in the collection of M. Vander Pots, in 1808, with the companion.

Now in the Musée at Amsterdam. Worth 250*l.*

48. The Companion. A View on the Coast, during a strong breeze and a rolling sea. A sloop of war is in front, with several persons of distinction in it, who appear to be going on board a ship of war that lies a little way off, and is firing a salute.

Collection of M. Vander Pots (pair), 1808. . 3050 *flo.* 274*l.*
——— M. Muilman (separately), 1813. . 900 *flo.* 89*l.*
——— M. Le Rouge, . . . 1818. . 3760 *fs.* 150*l.*

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49. A View on the Coast, looking seaward, during the prevalence of a fresh breeze and an overcast sky. This exquisitely-finished picture is composed of about eleven vessels, of different descriptions, among which is a yacht, apparently lying to for some persons of distinction, who are preparing to embark. Five persons are on the beach in front, one of whom is protecting his hat from the violence of the gale. A portion of a jetty of piles is seen on the right.

1 *ft.* 10 *in.* by 2 *ft.* 9 *in.*—C.

Collection of M. Smeth Van Alpen, 1810. . 1400 *flo.* 126*l.*
——— M. Le Brun, . . . 1811. . 7001 *fs.* 280*l.*
——— Prince Talleyrand, . 1817; bought with many other fine pictures, and valued to John Webb, Esq., at 700 *gs.*

Now in the collection of the Right Hon. Alexander Baring, M.P.

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50. A View on the Coast of Holland, represented under the aspect of an approaching storm. Among the various ships distributed over the wide expanse of water, is one near the front, which has just had her mast snapped, and is lowering her sails: beyond her is a ship of war firing her guns.

3 *ft.* 4 *in.* by 4 *ft.* 5 *in.*—C.

Collection of M. Smeth Van Alpen, 1810. . 950 *flo.* 85*l.*
——— M. Le Brun, . . . 1816. . 3151 *fs.* 126*l.*

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51. A View, looking out seaward, under the aspect of a strong breeze, and an approaching storm. Upon a jetty of

wood, on the right of the picture, are four men, two women, and a child, the latter three of whom are in a group, while one of the former is holding on his hat, and at the same time extending his hand to catch his dog; the remaining two, habited in black, are in conversation. The jetty appears to form one side of the entrance to a harbour, into which a coaster is entering, the sailors in which are lowering the main-sail; beyond this is a ship of war, and on the left is a fishing smack. Two frigates, and two small boats, are visible in the distance. Signed, and dated 1669. Painted in the artist's smooth and finished manner.

2 *ft.* 1 *in.* by 2 *ft.* 7 *in.*—C.

Collection of the Duc de Berri; exhibited for sale at Messrs. Christie and Manson's in 1834. Price 400*l.* Not sold.

A picture corresponding with the preceding was sold in the collection of M. Sereville, Paris, in 1812, for 2000 *fs.*, 80*l.*

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52. A Sea View, during a brisk gale, with a passage-boat lying to for passengers.

1 *ft.* 10 *in.* by 2 *ft.* 6 *in.*—C. (*about.*)

From the collection of M. Geldermeester.

Collection of John Parke, Esq., . 1812. . . . . 130 *gs.*

A picture corresponding with the preceding is in the collection of D. W. Acraman, Esq.

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53. A Coast Scene, under the aspect of a fresh breeze. Various vessels are seen under sail, and two persons are standing on a dike at the side of the picture.

1 *ft.* 9 *in.* by 2 *ft.* 1 *in.*—C.

Collection of M. Muilman, *Amst.* 1813. . 590 *flo.* 54*l.*

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54. The Embarkation of Admiral de Ruyter. A view on the River Y, looking towards Amsterdam, under the aspect of sunrise and calm weather. Admiral de Ruyter is represented

standing on the right, at the foot of the Tower Montelban, attended by numerous persons of distinction, preparing to embark. The scene is enlivened with a great variety of vessels and boats. This picture is painted in the artist's most finished manner.

3 *ft.* 4 *in.* by 4 *ft.* 10 *in.*—C.

Collection of M. Le Rouge, . . 1818. . 21,990 *fs.* 880*l.*

Exhibited in the British Gallery in 1821.

Now in the collection of the Duke of Wellington.

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55. A Storm at Sea. A brig under reefed sails, labouring in the gale, and a boat approaching to assist her, occupy the centre. A bright ray of casual light serves to contrast the solemn grandeur of the tempestuous scene.

Collection of —— Creed, Esq., . 1813. . . . . 111*l.*

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56. A Sea View, during a calm. A ship of war, with her sails set, is at a little distance in the middle, followed by a boat; several vessels, one firing a salute, are seen towards the horizon. Two fishing boats are on the right and front, and numerous other vessels on the left.

1 *ft.* 6½ *in.* by 2 *ft.* ½ *in.*—C.

Collection of M. Cremer, . . . 1816. . 1400 *flo.* 126*l.*

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57. A Packet-Boat leaving the Harbour of Flushing, during a brisk gale, with various other boats and vessels.

1 *ft.* 9 *in.* by 2 *ft.* 3 *in.*—C.

Collection of J. F. Tuffin, Esq., 1818. . . . . 60*l.*

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58. A Sea View, under the effect of a fresh breeze, in which several vessels are seen on different tacks. A little gem of the master.

Collection of Robert Norman, Esq., 1818. . . . . 144 *gs.*

59. A Sea View, with the effect of a strong gale. Five large vessels are tossing about, and one to the right is dismasted.

3 *ft.* 2½ *in.* by 4 *ft.* 1½ *in.*—C.

Collection of Philip Panné, Esq., . 1819. . . . . 85 *gs.*

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60. A Storm and Shipwreck. The view is probably taken off the English coast, and exhibits the direful effects of a strong gale of wind, and a rolling sea, on a bold and dangerous coast. On the right may be observed several sailors, some of whom are aiding their wrecked comrades to reach the shore, while others are endeavouring to save goods borne by the waves against the shore, around which float fragments of masts, yards, and other objects. A mass of rock rises its dangerous head on the left, and at some distance from the front are two large vessels, one of them, with a fore-mast and only portions of her main and mizen masts standing, is driving under a close-reefed top-sail; the other, having a close-reefed main-sail, and apparently jury-mast, is making towards the entrance of a harbour. Upon the summits of the surrounding rock may be noticed three towers, one of which, and the nearest to the spectator, is rendered conspicuous by a sudden burst of light gleaming on its side from an opening in a dark and lowering sky. Near this tower is a group of persons, some of whom appear to be bearing off a drowned man for interment. On the fragment of a rock in the foreground are the initials, L. B., and date, 1681.

3 *ft.* 6 *in.* by 5 *ft.*—C.

Collection of Philip Panné, Esq., . 1819. . . . . 138 *gs.*

Now in the collection of James Smith, Esq., Ashlyns.

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61. A View of the Open Sea, during a fresh breeze, with a great variety of vessels and boats.

2 *ft.* 6 *in.* by 5 *ft.*—C.

Collection of M. Le Noir de Breuil, 1821. . 6550 *fs.* 262*l.*

62. A View off the Coast of Holland, during a Storm. A large Dutch lighterman, or coaster, rolling on its side, is on the left; five sailors are seen on its deck, two of whom are using their utmost efforts to raise the main-sail, while two others are lowering the jib-sail. On the opposite side is a ship of war under jury-masts; beyond it is a similar vessel in full sail; and various small craft are visible in the distance. Volumes of clouds, surcharged with rain, roll heavily along, and cast their broad shadows over the turbid ocean, the gloom of which is feebly relieved by the appearance of day-break in the east. This is one of the few pictures in which the pre-eminent talents and genius of the master discover themselves.

2 *ft.* by 2 *ft.* 9 *in.*—C.

Collection of M. Reynders, . . . 1821; bought privately by Mr. Buchanan, and sold to Edward Gray, Esq.

Now in the collection of Samuel Jones Lloyd, Esq.

Estimated at 350 *gs.*

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63. A Sea View, during the prevalence of a storm. A vessel, apparently in great danger, and a sloop, full of sailors, occupy the front. Numerous other ships are on each side. The effect is sublime and terrific.

3 *ft.* 1¼ *in.* by 4 *ft.* 2 *in.*—C.

Collection of M. J. A. Brentano, 1822. . 1030 *flo.* 98*l.*

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64. A View from the Seashore, during a strong breeze, with rolling clouds. Some fishermen are pushing off a boat, and a vessel is seen in full sail. A gentleman, richly dressed, mounted on horseback, and a poor person begging, occupy the left. On the opposite side is a group of fishermen.

1 *ft.* 9 *in.* by 2 *ft.* 9 *in.*—C.

Collection of M. J. A. Brentano, 1822. . 1040 *flo.* 99*l.*

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65. A View on the Coast, represented under the aspect of cloudy weather, accompanied by a fresh breeze. A group of

five persons is in the centre of the foreground, one of whom is a fisherman, standing with his back to the spectator, in conversation with a woman who is holding on her bonnet; the others are four youths; two of them are seated on a little boat, and a third stands by them. At a little distance off, and close to the left, is a gentleman with his cloak on his arm, looking at two sailors who are in the water, pushing their vessel off the sands. Engraved by Daudet, in the Le Brun Gallery.

1 *ft.* 2 *in.* by 1 *ft.* 7 *in.*—P.

Collection of M. Lormier, . . . 1763. . 200 *flo.* 18*l.*
——— M. de St. Victor, . 1822. . 3850 *fs.* 154*l.*
Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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66. A View on the Coast of Holland, during the prevalence of a storm. The details of the composition consist of a fisherman who is seated on a hillock in front, on which grow some herbage and a few slight trees; some piles occupy another portion of the shore, at a little distance from which is a passage-boat, or coaster, scudding through a heavy sea under a press of sail, with a small boat attached to her stern. Other vessels, on different tacks, are seen receding in succession to the most remote distance.

1 *ft.* 6 *in.* by 2 *ft.*—C.

Collection of M. de St. Victor, . 1822. . 1240 *fs.* 50*l.*

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67. A View off the Coast of Holland, represented under the aspect of a strong breeze, and a rolling sea. A Friesland passage-boat, with five men on board, is scudding towards the front under main and jib sails, and on the opposite side is a ship of war under jury-masts. Many other vessels, suitably distributed, serve to complete the composition.

1 *ft.* 10 *in.* by 2 *ft.* 9 *in.*—C.

Collection of M. Vander Pals, . . 1824. . 2400 *flo.* 236*l.*

68. The Embarkation of William III. This historical event is represented as passing off the coast of Helveot, and during the prevalence of a fresh breeze. Four English vessels, bearing the national colours united with those of Holland, appear to be bending their course towards England; one of them, with three tiers of guns, and carrying the tricoloured flag at her poop, is firing a salute upon receiving King William on board, and the Dutch admiral's yacht is on the left, with several gentlemen on deck, holding glasses in their hands, and drinking a successful voyage to their stadtholder's son. A great many boats and sloops are distributed at various distances over the wide expanse of sea.

4 *ft.* 2 *in.* by 5 *ft.* 1 *in.*—C.

Collection of M. De la Hante, . . 1821. . . . . 431 *gs.*
——— M. Lapeyrière, . . 1825. . 13,100 *fs.* 524*l.*

Exhibited in the British Gallery in 1828.

Now in the collection of the Duke of Somerset.

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69. A View off the Entrance to the Brill River, with the town of Brill in the distance, represented under the aspect of a fresh breeze. A coasting vessel, under main and jib sails, is scudding along on the left and front; a fishing boat, with three men on board hauling in their nets, lies towards the opposite side; and other ships are seen on various tacks receding in succession to the extreme distance.

1 *ft.* 6 *in.* by 2 *ft.*—C.

Collection of the Count Pourtales, 1826. . . . . 420*l.*

This exquisitely-painted picture was purchased by Mr. Seguier, previous to the sale, for George IV., and is now in the collection of His Majesty.

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70. A Sea View, during a slight breeze. A ship of war is in the centre, amongst a variety of other vessels; astern of her are a fishing smack and two small boats; a little cutter, with

her main-sail up, is on the opposite side; and in the distance is a frigate firing a salute.

1 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—C. (*about.*)

Collection of the Count Pourtales, 1826. . . . . 108 *gs.*

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71. A Coast Scene, represented under the appearance of a fresh breeze. A large ship of war in full sail, with her stern to the spectator, is on the right; she has just fired a salute, and the smoke extends towards a small boat carrying a yellow flag, which is approaching her with a number of persons on board: a small yacht, carrying main and fore sails, is on the left of the former vessel. Upon a bank on the left of the picture are a man, a woman, and a boy, the latter of whom is seated; beyond them are seen the masts of a fishing boat rising above a bank. An East Indiaman, and several small vessels, are visible in the distance.

1 *ft.* 10½ *in.* by 2 *ft.* 3 *in.*—C.

Collection of the Count Pourtales, 1826. . . . . 145 *gs.*

——— M. Nieuwenhuys, . 1833. . . . . 130 *gs.*

Now in the collection of James Morrison, Esq.

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72. A Sea View on the Maas, during a stiff breeze. A brig is anchored in the offing, among several sloops and boats.

Collection of the Count Pourtales, 1826. (Mr. Phillips) 112 *gs.*

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73. King William's Yacht. The view represents the open sea, during a fresh breeze and a turbulent ocean, and the principal object which meets the eye is a handsome yacht, with richly carved and gilt sides, cabin front, and poop, scudding along the front under main and foresails, with a contrary wind, and apparently about to make a tack; many sailors may be noticed on her decks; beyond her is a tender yacht, considerably in the rear of which is a second, of a similar

construction. A ship of war, with her stern to the spectator, is seen on the opposite side, in full sail.

2 *ft.* 2 *in.* by 2 *ft.* 11 *in.*—C.

Collection of M. M. Muller, *Amst.* 1827. . 1400 *fs.* 120*l.*
Imported by the Writer.

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74. A View on a River in Holland, represented under the effect of a fresh breeze, and a cold gray atmosphere. Two ships of war, and a number of small craft, are distributed over the scene: amongst them, and close to the front, is a coaster with her main, fore, top, and jib sails up, having four men and two women on board; a boat is towed at her stern, and a small boat with three men in it lies alongside; beyond these is a pleasure yacht, under main and fore sails, and on the opposite side are a fishing boat in full sail, and two ships of war. Many other vessels are visible in the distance.

2 *ft.* 6 *in.* by 3 *ft.* 5 *in.*—C.

Collection of the Earl of Liverpool, 1829. . . . . 166 *gs.*
——— Mr. Nieuwenhuys, . 1833. (Christie & Co.) 163 *gs.*
Now in the collection of the Earl of Northick.

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75. A Coast Scene, exhibiting the effect of a fresh breeze, and the appearance of an approaching storm, indicated by a heavy cloud rising to windward, and a lurid horizon. The view offers, on the left, a sand-bank, on which is a fisherman, standing with his back to the spectator, carrying a basket under his arm; and near him are a youth and a woman, sitting together, watching the arrival of a fishing boat, with three men in it, which has nearly reached the shore; beyond this are two ships of war, under easy sail. Several other vessels, variously distributed, are observable in the picture; on the right of which, and close to the front, is a fisherman with a basket at his back, shrimp fishing.

2 *ft.* 1¾ *in.* by 2 *ft.* 6 *in.*—C.

Collection of Mr. Nieuwenhuys, . 1833. . . . . 130 *gs.*

76. A View on the Texel, during a stiff breeze and a rolling sea. This superlative production is distinguished in its composition by an admiral's boat, bearing a white and yellow flag, pulled by eight rowers, having on board five gentlemen, passing a buoy, and going towards a ship of war lying to in the middle, with her stern to the spectator; two small boats float at her stern. Beyond the former boat are a great many ships of war, and other vessels, distributed over a wide expanse of sea, and on the opposite side are a fishing smack and a yacht, the latter of which is in full sail, and at the same time firing a salute. Masses of clouds, indicative of partial showers, float over the lower horizon, and cast their fleeting shadows over the surface of the ocean.

2 *ft.* 5¼ *in.* by 3 *ft.* 5¼ *in.*—C.

Collection of Lady Holland, . . 1826. . . . . 167 *gs.*

This capital picture was much disguised with dirt and varnish, to which cause may be attributed the smallness of the sum for which it sold.

Now in the collection of Charles Bredel, Esq.

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77. A View on the River Y, with a bastion, surmounted by a windmill on the left, and a row of piles along the extremity of the first plane, leaving an opening on the right, through which a boat containing twelve persons has just passed, apparently preceded by a coaster, carrying a red main-sail, and having seven persons on board; a small sailing boat is also approaching, beyond which are seen two ships of war, under a press of sail.

1 *ft.* 9½ *in.* by 2 *ft.* 6½ *in.*—C.

Collection of Mr. J. Smith, . . . 1828. (bought in) 100 *gs.*

Now in the collection of J. H. Munro, Esq.

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78. A View on the River Y, represented under the effect of a light breeze, and a heavy cloud rising in the centre, which casts a broad shadow over the left of the picture, on

which side are a fishing smack, two small boats, and two ships of war; the farthest of them is firing a salute. The city of Amsterdam is seen in the distance. On the opposite side are a coaster and two small vessels, lying close together and beyond these are a red-tiled house, with an extensive landing place in front of it, on which are many people. A clear and good example of the master.

1 *ft.* 8 *in.* by 2 *ft.*—C.

Collection of Mr. Nieuwenhuys, . . 1833. (bought in) 235 *gs.*

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79. A Sea View, under the effect of a strong breeze, and a stormy sky. Of the several vessels observable in the scene, the nearest to the front is a yacht, with her stern towards the spectator, under main-sail; the second is a frigate, having most of her sails reefed. A castle stands on the summit of some rocks which bound the coast, over which the storm is passing.

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—C.

Collection of Charles B. Wade, Esq.

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80. A Sea View, during a light breeze. The composition of this excellent picture exhibits, on the right and front, a vessel laden with goods, and a small boat; beyond which are a ship of war, and a sailing boat with three men in it. On the opposite side is a coaster, approaching the front, under main-sail; a little retired from this is a similar vessel; and in the distance may be observed a frigate firing a salute.

1 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—C.

Now in the collection of Edward Lloyd, Esq., Manchester.

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81. A View from the Shore, looking out seaward, under the appearance of an impending storm, and the approach of a squally night. A small vessel, with three passengers on board, and managed by three sailors, has just reached the

shore, and one of the latter is assisting a passenger to land; a second boat is also approaching; and at some distance off is a transport.

1 *ft.* 4 *in.* by 1 *ft.* 9 *in.*—C.

Collection of the Chevalier Erard, . 1832. . 1500 *fs.* 60*l.*

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82. A Sea View, during a fresh breeze, with a variety of vessels sailing in different directions; two of them are near the front, close hauled to the wind. In the distance is seen a vessel, riding at anchor near the shore.

1 *ft.* 10 *in.* by 3 *ft.* 9½ *in.*—C.

Collection of the Chevalier Erard, 1832. . 3420 *fs.* 137*l.*

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83. A View out at Sea, during the appearance of a stiff breeze, and an overcast sky. On the right is a coasting vessel approaching, with the wind full on her main-sail, having four men on board, and a small boat attached to her stern; beyond these is a ship of war; and on the opposite side is another, in full sail. Several small craft are dispersed in the distance. Painted in the artist's most finished manner.

1 *ft.* 7 *in.* by 2 *ft.* 2½ *in.*—C.

Now in the collection of J. H. Munro, Esq.

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84. A View on the Coast of Holland, represented under the aspect of stormy weather. The composition offers, on the right, a jetty or pier, on which are four people; a pilot-boat lies alongside of it, a little retired from which is a frigate, and in the distance is seen a dismasted ship of war.

10½ *in.* by 1 *ft.* 2 *in.*—P.

Now in the collection of Lady Mildmay, Dogmersfield.

85. A View on the Texel, represented under the aspect of a strong gale of wind, and a rolling sea. Among a number of vessels sailing on different tacks, is a handsome yacht, having

her main and jib sails up, and three flags flying; beyond her is a ship of war. On the opposite side is a fishing smack with three men in it, and a little retired from this a large ship is seen approaching. This very excellent picture is well engraved by Canot.

2 *ft.* 8 *in.* by 4 *ft.* 1½ *in.*—C.

Now in the collection of the Dowager Lady Stuart.

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86. A View off the Entrance to a Harbour, with the open sea on the right, represented under the effect of a stiff breeze. The composition exhibits, in front, a fishing smack, with four sailors on board, standing towards the shore, under main and jib sails. The shore extending along the left is fenced with numerous piles, and also by a breakwater jetty. On the opposite side, and considerably remote from the front, is a ship of war in full sail, approaching, and at the same time firing a gun. Many other vessels, of different descriptions, may be observed on various tacks. This is a superlative production of the master. Engraved by Canot.

1 *ft.* 11½ *in.* by 2 *ft.* 9 *in.*

Formerly in the collection of the Earl of Bute.

Exhibited in the British Gallery in 1815.

Now in the collection of the Dowager Lady Stuart.

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87. A View on the River Y, represented under the effect of a strong breeze, and a stormy sky. On the right is a coaster under main-sail, receding from the spectator, and near her is a small boat with two men in it. On the opposite side is a ship of war, with her broadside to the spectator. Several other vessels are seen in the distance. A dark, cold picture.

2 *ft.* 6 *in.* by 2 *ft.* 10 *in.*—C. (*about.*)

Valued by the Experts du Musée, 1816. . 500 *fs.* 20*l.*

Now in the Louvre, Worth 80*l.*

88. A View off the Mouth of the River Thames, exhibited under the effect of a strong breeze and a rolling sea. The principal object is a Dutch coaster mail packet, entering the river under main and fore sails, having on board about eight sailors, with a boat attached to her stern; a little in advance of her, is a row-boat with six men in it: beyond these is seen the lofty cliffs of the English coast, resembling those at Dover. A ship of war under sail, approaching, is on the opposite side. The clouds, riven by gusts of wind, cast their broad shadows over the ocean, and contribute greatly to the sublime effect of the scene.

3 *ft.* 2 *in.* by 4 *ft.* 4 *in.*—C.

Collection of M. La Fontaine, by Mr. H. Phillips, 1824; bought in at 1450 *gs.*; since sold for considerably less.

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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89. A View on the River Y, during a calm. Among a group of vessels on the right, is a yacht with a carved and gilt stern, having her main-sail up, and the sailors are firing a salute; more to the right are two boats, one of which is full of passengers, and on the opposite side is another boat with five men on board, from which a sailor is bringing an officer on his back through the water; near these are a man pulling over some luggage, and two others sitting on a bale of goods. Dated 1695.

2 *ft.* 2½ *in.* by 2 *ft.* 9½ *in.*—C.

Exhibited in the British Gallery in 1832.

Now in the collection of the late Lord Dover.

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90. A View off the Dutch Coast, represented under the effect of a fresh breeze. On the right, and near the front, is a coaster, about to make a tack, under main and jib sails, and ahead of her is a row-boat, full of persons. The opposite side offers a handsome yacht in full sail, with her carved and gilt stern towards the spectator, and the smoke of a gun

issuing from her side: a line of low coast is seen beyond her, and two ships of war are in the third distance. A heavy cloud, indicating the approach of rain and wind, throws its broad shadow over the rolling sea, and adds greatly to the illusive effect of this beautiful production.—*See No.* 20, *p.* 410.

2 *ft.* 5½ *in.* by 3 *ft.* 3½ *in.*—C.

Collection at Amsterdam, . . . 1828; bought by Thomas Emmerson, Esq.

In the collection of Charles Brind, Esq., 1830.

Exhibited in the British Gallery in 1832.

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91. A View of the City of Amsterdam, from the River Y. Among a number of vessels (chiefly large merchantmen) are, on the right and front, a ship of war, with a richly-carved and gilt stern; a yacht, carrying a yellow flag, firing a salute; and a small pleasure boat: three other boats are still more to the right. On the opposite side are several fishing vessels, and a row-boat full of passengers. A cloudy sky casts a gloom over the busy scene.

3 *ft.* 10 *in.* by 5 *ft.* 10 *in.*—C. (*about.*)

Collection of M. Smeth Van Alpen,	1810. .	805 *flo.*	72*l.*
——— M. Le Brun, . . .	1811. .	2400 *fs.*	96*l.*
Valued by the Experts du Musée,	1816. .	1200 *fs.*	48*l.*
Now in the Louvre.			Worth 300*l.*

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92. A View on the Coast, with a variety of shipping. The composition is distinguished by three sailors, who are in the water, and also by a high rock, at some distance off on the right.

Collection of Lord Radstock, . . 1823. . . . . 115 *gs.*

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93. A View from the Beach, looking out seaward, with several vessels at sea, and figures on the shore. The rolling of the waves over the sands is remarkably true to nature.

Collection of R. Bernal, Esq., . . 1824. . . . . 145 *gs.*

94. A View off the Entrance to the Texel River, with a squadron of ten ships of war sailing on the same tack, during a fresh breeze. An excellent production.

4 *ft.* 5 *in.* by 6 *ft.*—C. (*about.*)

Valued by the Experts du Musée, 1816. . 1500 *fs.* 60*l.*
Now in the Louvre. Worth 250*l.*

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95. A View on the Dutch Coast, with some fishing huts on the left, and a pier, which extends a considerable distance into the sea. Among the several vessels which arrest attention is a beautiful yacht, decorated with carved figures, carrying a main-sail, and three flags flying: to the right are a small coaster, and two row-boats. On the opposite side is a ship's boat with six persons in it, and more towards the side is a fishing vessel. A fresh breeze prevails. A clear and beautiful production.

1 *ft.* 10 *in.* by 2 *ft.* 6½ *in.*—C.

Now in the collection of His Excellency the Baron Verstolk Van Soelen.

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96. A View on the Coast of Holland, with Flushing in the distance, represented under the effect of a fresh breeze, and a turbulent sea. The composition offers, on the left, a large packet-boat, under main and fore-sails, about to tack; a small boat is attached to her stern: beyond her is a similar vessel, in full sail. On the opposite side, and near the front, is a small fishing boat with three men on board, two of whom have lowered the red main-sail, and are pulling it into the boat. A ship of war, with her stern to the spectator, is sailing in a fine style along the middle distance, considerably removed from which are two other large vessels. The town is visible in the distance.

3 *ft.* ½ *in* by 4 *ft.* 3½ *in.*—C.

Collection of M. Goll Van Frankenstein, 1833. 1202 *flo.* 108*l.*
In the possession of Charles O'Niel, Esq., 1835.

97. A View on the Texel, with a variety of vessels disposed in a picturesque manner over the scene, among which, and in front, may be observed a yacht, conveying King William on board a ship of war, which is seen at some distance off on the left. The artist's name is inscribed on the stern of the yacht's boat, and the date is marked on a piece of wood floating in front—1694.

3 *ft.* 8 *in.* by 5 *ft.* 2 *in.*—C.

Now in the collection of the Right Hon. Alexander Baring.

The preceding is perhaps the picture described Nos. 21 and 33, *pages* 411 *and* 413.

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98. A View on the River Thames, with a representation of the arrival of King William. Among a number of vessels distributed over the view is a yacht, carrying the English jack at the mast-head, towards which a boat, with a number of persons in it, is approaching; another principal vessel is a ship of war. On a hillock of sand, in front, are three men, one of whom is the artist, with his sketch book; a second stands by, holding a spear on his shoulder, and pointing to a basket lying on the ground. A clear and beautifully-painted picture.

1 *ft.* 9 *in.* by 2 *ft.* 6¾ *in.*—C.

Collection of D. W. Acraman, Esq., 1828. Valued at 300 *gs.*
——— George Morant, Esq., 1832. . . . . 140 *gs.*

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99. A View taken from the Banks of the River Y, opposite the City of Amsterdam. A ship of war is in the centre, and many other vessels are distributed over the river. On the shore in front is a naval gentleman, habited in a blue coat, decked with gold lace, handing along a lady, followed by a page and a dog: near them are two men, one of whom sits on a basket.

2 *ft.* 3 *in.* by 2 *ft.* 7½ *in.*—C.

Now in the collection of Michael Zachary, Esq.

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100. A Sea View, represented under the effect of a stiff breeze. Close in shore, on the left, are three men putting

luggage into a boat, while a fourth is fixing up the mast. A ship of war is under sail near the middle, with her stern towards the spectator, and many other vessels are distributed over the scene. A clear and excellent picture.

Now in the collection of Philip Henry Hope, Esq.

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101. The Companion. A View off the Entrance to the Brill River, with numerous ships, of different classes, and boats; several of the latter, full of passengers, appear to be quitting a ship of war on the left, which is firing a salute, and is answered by a yacht lying close to the side beyond her.

3 *ft.* 10 *in.* by 5 *ft.* 6 *in.*—C.

Now in the collection of Philip Henry Hope, Esq.

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102. A View on the River Y, exhibiting a great number of vessels, of various classes, disposed in the most picturesque manner. Amongst them, and on the left, is a pleasure yacht full of people; nearer the front are two row-boats, also laden with passengers; and a third boat, with two fishermen and a woman in it, is about the centre. The city of Amsterdam is visible in the distance.

4 *ft.* 4 *in.* by 6 *ft.* 4 *in.*—C.

Now in the collection of Philip Henry Hope, Esq.

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103. A View on a Large River in Holland, during a fresh breeze, and a rainy sky. Two fishing vessels, one of which is sailing under main and jib sails, with a boat in her wake, the other is tacking beyond her. A sand-bank, overgrown with flags, is on the right, and the distant shore is varied with trees and houses.

1 *ft.* 4½ *in.* by 1 *ft.* 10 *in.*—C.

Now in the collection of M. Vrancken, Flanders.

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104. A View on the River Y, near Amsterdam. The composition offers, close to the front, a fishing smack with her

main-sail down, and a row-boat; beyond these are two ships of war. On the opposite side is a small boat, in which are a woman, a dog, and some fishing baskets; and at a little distance from it are several small vessels, and a ship of war. The custom-house is seen on the farther side of the river.

1 *ft.* 7½ *in.* by 2 *ft.* 3½ *in.*—C.

In the collection of M. Vrancken, Flanders.

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105. A Sea View, represented under the effect of a strong breeze. On the right is a Dutch coaster, scudding under main and jib sails towards the opposite side. An Indiaman, under a heavy press of sail, is approaching from the second distance: a small boat, with two sailors in it, is close to the side; and a second merchant ship appears in the offing.

1 *ft.* 8¼ *in.* by 2 *ft.* ½ *in.*—C.

Exhibited in the British Gallery in 1821.

Now in the collection of Peter Rainier, Esq.

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106. A View from the Shore, looking seaward, exhibiting the effects of a stiff breeze, with several vessels on various tacks. Three men are on the shore in front, and beyond these is a chain of mountains extending a considerable distance into the sea. This is an example of great beauty and excellence.

Now in the collection of M. Van Sasseghem, Ghent.

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107. A Marine View, represented under the effect of a strong breeze. Among the several vessels presented to the eye is a two-oared boat, with two men in it, near a mooring-post on the right and front. On the opposite side is a ship of war, and other vessels are seen in the distance. A cloudy lowering sky adds to the grandeur of the scene.

1 *ft.* 2½ *in.* by 1 *ft.* 6 *in.*—P.

Formerly in the collection of M. M. Verbrugge, at the Hague.

108. A View off the Coast of Holland, during a fresh breeze. On the right are two fishing boats, which appear to have run foul of each other; eight sailors are observable on board the largest. Beyond these is a ship of war in full sail, and on the left is a coaster, scudding under main and jib sails. This is a delightful example of the master.

1 *ft.* 11 *in.* by 2 *ft.* 7 *in.*—C.

Now in the collection of the Baron Delessert, Paris.

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109. A View on the River Y, with the City of Amsterdam in the distance. Among the various vessels presented to the eye is a royal yacht, carrying main and jib sails, and a small vessel, of a similar construction, follows in her wake. Upon the shore in front are a naval officer seated on the ground, another standing by him, and four other persons. This is a capital work, of great excellence.

6 *ft.* by 7 *ft.* 3 *in.*—C.

Now in the Belvidere Collection, at Vienna. Worth 600 *gs.*

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110. A View from the Shore, looking out to sea, where several ships of war and other vessels are ready for sailing. The whole extent of the shore is occupied by numerous persons, assembled to witness the embarkation of the grand pensioner De Witt, previous to the celebrated battle fought between the Dutch and the English in 1666. This distinguished person is seen attended by a guard of soldiers, and surrounded by numerous spectators.

3 *ft.* 11 *in.* by 4 *ft.* 7 *in.*—C.

Now in the Musée at Amsterdam. Worth 500*l.*

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111. A Marine View, represented under the effect of a gentle breeze. The principal object which arrests attention is a coaster making a tack, her sails quivering in the wind. A small boat lies alongside the shore, and a sailor is up to his middle in the water.

112. Companion. A similar View, during a stiff breeze. About the centre of the picture is a ship of war in full sail, receding from the spectator. A coaster, also under sail, is near it, and a boat with two men in it, fishing, is on the right. The sky is overcast, and the general appearance denotes a storm.

1 *ft.* $\frac{1}{4}$ *in.* by 1 *ft.* 3 *in.*—C.

These are pleasing and most satisfactory examples of the master.

Now in the collection of M. Six Van Hillegom.

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113. A Sea View, during a fresh breeze and a turbulent ocean. A coaster is sailing along the front, under a red main and white jib sail, with a small boat following in her wake, and beyond these is a boat on the crest of a wave, in which are fishermen pulling in their nets: a little retired from this is a fishing vessel, tacking. On the opposite side are seen, at some distance off, two ships of war. This is a clear and excellent production.

1 *ft.* $4\frac{1}{2}$ *in.* by 1 *ft.* 11 *in.*—C.

Now in the collection of Edward Lloyd, Esq., Manchester.

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114. A View on the Zuyder Zee, with the fortress of Naarden in the distance, represented under the aspect of a fresh breeze. The principal object which meets the eye is a Dutch coaster, with eleven sailors on board, several of whom are engaged putting packages into a boat lying alongside of it, in which are three men; beyond these are two fishing boats, with dark sails. A few other vessels, at various distances, are also in view. The tower of the church, and some of the principal buildings of the fortress, are faintly perceptible in the distance.

1 *ft.* 3 *in.* by 1 *ft.* 7 *in.*—P.

It would be impossible to adduce a more exquisitely-painted, or beautiful example of the master, than this presents.

Bought in a mixed sale at Amsterdam, 1828. . 3000 *flo.* 270*l.*

Exhibited in the British Gallery in 1834.

Now in the collection of the Right Hon. Sir Charles Bagot, K.C.B.

115. A Sea View, represented under the aspect of a strong breeze. On the left is a pier composed of piles, on which are eight persons, some of whom are endeavouring to save three men, whose boat is swamped by the surge. On the opposite side is a fishing boat scudding through the breakers. Other small vessels are visible in the distance. The sky indicates an approaching storm.

1 *ft.* 4 *in.* by 1 *ft.* 6 *in.*

Exhibited in the British Gallery in 1834.

Now in the collection of the Right Hon. Sir Charles Bagot, K.C.B.

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116. A View on the River Y, off Amsterdam. Among the several vessels distributed over the scene are two merchantmen in full sail, followed at some distance by a yacht. Nearer the front, on the right, is a small boat with four men in it, and on the opposite side are two fishing boats without sails. Engraved, No. 122, in the Stafford Gallery.

4 *ft.* by 5 *ft.* 1 *in.*—P.

Now in the Bridgewater Collection, Lord Francis Egerton

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117. A View off the Texel, represented under the appearance of a strong breeze and cloudy weather. On the left and front is a Dutch coaster, under main and fore sails, bending to the gale, and receding from the spectator; from hence the eye looks to a line of low coast. On the opposite side is a large lighterman, the sailors in which have just lowered her sails; considerably beyond her are seen five large ships, all of which are approaching on different tacks. This very beautiful production is signed, and dated 1670. Engraved, No. 122, in the Stafford Gallery.

2 *ft.* 2 *in.* by 2 *ft.* 7½ *in.*—C.

Now in the Bridgewater Collection, Lord Francis Egerton.

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118. A View on the River Y, off Amsterdam, during the effect of a fresh breeze. The principal object which marks

the composition is a Dutch coaster, carrying a red main-sail, and approaching the front; on the larboard side of her is a small boat with three persons in it. Two other similar boats, with a single sailor in each, are on either side; one of them has eel baskets on board, and the other is fastened to a mooring-post on the left. More distant, are a coaster, a ship of war, and other vessels.

1 *ft.* 9 *in.* by 2 *ft.* 2½ *in.*—C.

Now in the collection of Dr. Fletcher, Gloucester.

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119. A Sea View, during a fresh breeze. On the right is a fishing boat, with five persons on board, some of whom are lowering the main-sail; and at a little distance off, on the opposite side, is a ship of war, with her stern to the spectator. Various small craft are seen in the distance.

1 *ft.* ¾ *in.* by 1 *ft.* 3½ *in.*—C.

Collection, anonymous, ... 1832. (Mr. Stanley) 96 *gs.*

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120. A Sea View, during a light breeze. On the spectator's left is a pier, with a tiled shed on it, under which are two persons; three others stand at the end of it. A row-boat with two sailors in it, appears to have just quitted the pier, and is approaching the front. At a little distance off, on the opposite side, is a vessel with two masts and sails up, and carrying a blue flag; beyond which is a ship of war. The low coast, and a few buildings, are perceptible in the distance. This is a clear and excellent example of the master.

1 *ft.* 1½ *in.* by 1 *ft.* 7 *in.*—P. (*about.*)

Exhibited in the British Gallery in 1832.

Now in the collection of William Wells, Esq., Redleaf.

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121. A Marine View, represented under the effect of a strong gale of wind, and a rolling sea. On the left is a Dutch coaster, or fishing smack, and towards the centre is a ship of

war tossed by the surge, and bending to the violence of the gale. A second ship of war, with part of her mast carried away, is on the right, labouring to avoid the shore, which is faintly seen through the haze in the distance.

4 *ft.* 6 *in.* by 7 *ft.*—C. (*about.*)

Exhibited in the British Gallery in 1821 and 1832.

Now in the collection of Charles Hanbury Tracey, Esq.

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122. A View on the Coast, with a numerous assemblage of people, on the occasion of some public event. The sea is agitated with a light breeze, and a heavy surf breaks along the coast, through which several boats are attempting to pass, and some are nearly swamped; many persons are in the surge, struggling to reach the boats: beyond these are several fishing vessels, with their flags half-mast high, and at a considerable distance off, are about eighteen ships of war, extending in a line along the picture. Some extraordinary occasion, probably the departure for the herring fishery, has attracted a multitude of people to the coast, and the shore in front is nearly covered with persons, in carriages, on horseback, and on foot. Among a great number on the right, may be observed a lady and a gentleman, who appear to have just alighted from a carriage drawn by two white horses; before them are their two children, and behind them a servant woman; two other carriages, and many people, are close to the water; and near the side are workmen busy with casks. Considerable skill is evinced in the introduction of the several groups of figures in front, and these appear to be by the hand of Schellincks; the rest of the picture offers a fine example of the talents of Backhuyzen.

2 *ft.* 7½ *in.* by 3 *ft.* 9¼ *in.*—C.

Now in the collection of Lord Coventry.

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123. A View on the Texel, during a strong breeze, a turbulent sea, and the appearance of a rising storm. Among

a number of vessels, of various descriptions, distributed over the vast expanse of ocean, may be noticed, on the right, a fishing boat with three men and a woman in it; the sails are lowered, and one of the crew has a long pole in his hand: a little retired from this is a large packet-boat, scudding under a red main and a white fore sail, towing a ship's boat at her stern: beyond these is a coaster approaching, and still farther is a ship of war. The opposite side exhibits a pleasure yacht and two ships of war; both the latter have their sterns towards the spectator.

3 *ft.* 6 *in.* by 4 *ft.* 6 *in.*—C.

Sold by the Writer, ... 1822. . . . . 120 *gs.*

Now in the collection of Richard Simmons, Esq.

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124. A View off the Entrance to the Brill River, during a stiff breeze. This excellent picture may be identified by a fishing smack, with her main-sail partly lowered, approaching a little jetty on the right, having a small boat attached to her stern. Beyond these is a large merchantman in full sail, and still more remote, other vessels are seen. On the opposite side, and front, is a small boat with two men in it, drawing their nets. A tower is visible in the distance.

1 *ft.* 5½ *in.* by 1 *ft.* 11 *in.*—C.

Now in the collection of Sir John Erskine, Bart.

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125. A Sea View, represented under the appearance of a fresh breeze. On the right is a fishing smack, with five men on board; she is reeling with a gust of wind, and the sailors are hastily lowering her main-sail. Near the centre, and in the second distance, is a large ship of war, seen in a side view, with two boats at her stern, and another boat near the front. A dismantled frigate, and a town, are seen in the distance.

1 *ft.* 8½ *in.* by 2 *ft.* 1¾ *in.*—C.

Now in the collection of M. Sillems, at Hamburgh.

126. A View on the Texel Coast, during a fresh breeze. The composition of this excellent production represents a group of persons on a sandy shore in front, one of whom is an old sailor with a stick, who is apparently conversing with a man and two women, sitting on the ground, and behind him stands a boy. At the same time a boat with eight persons in it is approaching the shore: beyond this object is a sloop with her sails furled. On the left are two fishing boats, close to some piles; a little remote from these is a ship of war; and still farther are two frigates: a fourth, of a similar class, is on the right.

3 *ft.* 1 *in.* by 4 *ft.* 1 *in.*—C.

The above was in the possession of an agent, for sale, in 1834, at 300*l.*

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127. A Violent Storm on a Rocky Coast. The direful effects of the tempest are visible by a wreck on the right, beyond which is a ship of war, rolling, and in great danger; a second, of a similar class, is still farther off; and on the left are seen portions of wrecked vessels. Some buildings, and a tower, are on a hill at the side. This is an excellent example of the master.

2 *ft.* by 2 *ft.* 2½ *in.*—C.

Now in the possession of M. Haller, Hamburgh.

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128. The Landing of William III. at Marsluys. The king, attired in robes, and having on a large hat, is mounted on a prancing gray charger, accompanied by the Duke of Albemarle, who is uncovered on his left, and other persons of distinction, and followed by a body of spearmen. At the same time a deputation from the town is approaching to receive him. On the right of the picture are several persons busy on board a vessel, and others on shore; among the latter is a tall man, with a basket at his back.

Now in the Musée at the Hague. Worth 250*l.*

129. A Grand Sea View, off a bold and dangerous coast, represented under the appearance of a subsiding storm. On the right is a ship of war, borne on an immense wave towards the front, having only a single sail quivering in the wind. On the opposite side is a similar vessel, and beyond her is a third, driven near the cliffs, over which the sea breaks with terrific fury, exhibiting to the affrighted sailors almost inevitable destruction. A tower and some buildings are visible on the side of the hill, the summit of which is partially obscured by mist.

5 *ft.* 8 *in.* by 11 *ft.* 2 *in.*—C.

It is impossible to contemplate this magnificent scene, without feeling conscious of the extraordinary powers of mind and hand of the artist, who could conceive and execute with such sublime effect the awful rolling of the sea, and its tremendous surf breaking along the bold and jagged coast. The whirling of the clouds by gusts of wind, and the burst of sunshine which breaks through the riven clouds, and gleams along the swelling waves, rendering their sombre hues more palpable, are depicted with the genuine feeling of a poet, and the skill of an accomplished painter.

Sold by the Directors of the Musée at Amsterdam, in 1828, by public auction, for 2006 *flo.*, 180*l.*

Collection of Mr. Nieuwenhuys, . 1833. (bought in) 610 *gs.*

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130. A Sea View, under the appearance of a strong gale and squalls of rain. On the right is seen a large ship's boat, with nine persons in it, approaching the front, and beyond it is a lighterman, or coaster, the sailors in which are lowering the red main-sail. The opposite side is composed of a small coaster, near a pier formed of piles; beyond which is a ship of war. Many other vessels are visible in the distance. An admirable performance.

1 *ft.* 8½ *in.* by 2 *ft.* 3 *in.*—C.

Now in the Musée at the Hague. Worth 200*l.*

131. A Sea View, during a fresh breeze. On the left is a small fishing boat, with a single sail up, and having a woman and three men on board. The opposite side of the picture is occupied by a ship of war, represented in a side view, and a small boat full of persons, the latter of which is close to the side. Many other vessels are suitably distributed over the scene.

2 *ft.* 5 *in.* by 3 *ft.* 6 *in.*—C.

Now in the collection of Baron Steengracht, Hague.

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132. A Dutch Trekschuit, laden with passengers, arriving; her approach is witnessed by several persons, some of whom are near a house on the farther side of the water. A finely-painted picture.

1 *ft.* 3 *in.* by 1 *ft.* 6½ *in.*—C. (*about.*)

Now in the possession of M. Vander Wellegen. Valued by the proprietor at 800 *flo.*, 70*l.*

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133. A Sea View, exhibiting the appearance of a fresh breeze. On the left is a pier, on which are four men, one of whom has a bundle, and near it are a vessel with her sails up, and a small boat with one man in it. A second vessel, of similar dimensions, is on the opposite side; beyond which is a ship of war. An exquisitely-finished picture.

1 *ft.* 1½ *in.* by 1 *ft.* 9 *in.*—P.

Now in the collection of M. M. Albers, at Bremen.

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134. A View, apparently on the Genoese Coast, during a storm. The composition offers, on the right and front, a portion of a lofty stone pier, and its landing, on which are six men, one of whom is seated under shelter of its wall, another is clinging to the stone work, and two others are assisting each other to stand against the violence of the wind; beyond this is a ship of war, only part of which is seen. The opposite side exhibits a bold and dangerous coast, over which

the sea breaks with terrific violence. Upon the summit of the nearest hill stands a large round tower, and other buildings, and beyond these is a creek, into which a ship of war has been driven by the storm. A lofty mountain, sloping off to the sea (on the verge of which is a small building), closes the view on this side. A small vessel, with her main-sail half-mast high, is close to the shore in front. It is in subjects like these that the artist shows his classic taste, and great superiority of conception.

2 *ft.* 9½ *in.* by 4 *ft.* 5½ *in.*—C.

Now in the possession of M. M. Liesching, Stutgard.

Price asked, 800*l.*

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135. Christ with His Disciples in a Ship, during a storm. This excellent picture exhibits the sea rolling its mighty waves in awful grandeur, while masses of heavy clouds, driven by gusts of wind, obscure the sky, and cast a solemn hue over the restless ocean. On the right is a large fishing vessel, with a single sail, borne upon the crest of an immense wave, and showing the whole of the deck, on which are seen eight persons, among whom may be recognised the Saviour and St. Peter; the latter is apparently imploring the help of his master, pointing at the same time to the raging element. Part of a vessel is seen in the distance, and the coast, and two towers, are faintly visible through the surrounding gloom. Dated 1692.

1 *ft.* 11¼ *in.* by 2 *ft.* 4½ *in.*—C.

Now in the collection of M. M. Van Loon, Amsterdam.

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136. A Sea View, exhibited under the effect of a stiff breeze, and the approach of a heavy storm. Among the vessels which are distributed over the scene, the most conspicuous is a large yacht, with her main and fore sails up, and four flags and a pennant flying; she is seen in a side view, firing a salute, apparently in honour of a gentleman who sits on the stern of a six-oared boat, which is approaching the front, along which

is also passing a boat with nine persons in it. A highly classical work of the master.

4 *ft.* 6 *in.* by 6 *ft.* 7 *in.*—C.

Now in the collection of M. M. Van Loon, Amsterdam.

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137. A Naval Combat. This excellent picture is distinguished by a ship of war sinking close to the front, the crew of which are escaping into boats.

3 *ft.* 4 *in.* by 4 *ft.*—C.

Now in the Royal Gallery at Dresden.

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138. A View off the English Coast, during a fresh breeze. A royal yacht, richly gilt, is near the centre, scudding under main and fore sails; on the left is a row-boat, full of passengers; and near a cliff on the opposite side is a vessel with a boat at its stern. A church with a square tower stands on the cliff. The distance is in a great part bounded by hills, on which are buildings. Excellent.

3 *ft.* 1 *in.* by 3 *ft.* 11 *in.*—C.

Now in the collection of the Duke of Mecklenburgh. Worth 250*l.*

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139. A View on the River Y, off Amsterdam, represented under the effect of a fresh breeze. Upon a bank, extending along the front, are two men, three women, and two dogs; one of the former is kneeling by a basket of fish, and one of the women is seated. A boat, in which are a man and a woman, and baskets, is approaching them, and beyond is a royal yacht passing, under main, fore, and top sails, at the same time firing a gun from the larboard side. Several other vessels and boats are distributed on the same side, and on the right of the picture is a coaster, with a great many persons on board, approaching the shore, and two ships of war are near the town, which forms the boundary of the view.

3 *ft.* 5 *in.* by 4 *ft.* 5 *in.*—C.

Now in the collection of the Duke of Mecklenburgh. Worth 450*l.*

140. A Sea View, during a stiff breeze, and the appearance of rain. The composition offers, in the centre and front, two fishing smacks, in one of which the sailors are hoisting out the boom: a little beyond them, and on the right, is a ship of war, with her stern to the spectator, firing a gun at two small vessels, one of which is lowering her main-sail, and the other has all her sails up. Several other ships are in the distance.

2 *ft.* by 3 *ft.*—C.

Now in the collection of the Duke of Mecklenburgh. Worth 300*l.*

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141. A Storm and Shipwreck, on a rocky coast. The elements are obscured by dark rolling clouds, and the prevailing gloom is only relieved by the white foam of the boisterous ocean. A bold and rocky coast bounds the view on one side, and on the rocks in front are several persons assisting at a wreck.

3 *ft.* 1 *in.* by 4 *ft.* 5½ *in.*—C.

Now in the collection of the Duke of Mecklenburgh.

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142. The Arrival of a Dutch Trekschuit, and landing of passengers, during a storm of wind and rain. Among the various persons is a gentleman wrapped in a dark cloak, protecting a lady, whose white mantle floats in the wind, and conceals her head; these are followed by a man carrying a bundle. Two men are busy close to the boat, and a third is taking down the flag. A house, sheltered by trees, stands on the opposite side of the canal, near which is a vessel. Engraved in the Musée Napoleon.

1 *ft.* 9½ *in.* by 2 *ft.* 4 *in.*—C.

Removed from the Louvre in 1816.

Now in the collection of the Duke of Mecklenburgh. Worth 120*l.*

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143. A Sea View, represented under the appearance of a fine day, and the effect of a fresh breeze. The nearest object to the spectator is a small vessel, scudding under main-sail: on

the right is a coaster with eight men and a quantity of goods on board; beyond these are a small vessel and a frigate. A second ship of war, and several other craft, are also distributed over the sea. Signed, and dated 1662.

1 *ft.* 9¾ *in.* by 3 *ft.* 1½ *in.*—C.

Now in the Musée at Berlin.

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144. A View off the Shore, during a fresh breeze. On the beach in front are several persons, some of whom appear to be holding with difficulty their cloaks while floating in the wind. A vessel without masts lies near the shore, and others, of various descriptions, are seen sailing on different tacks.

1 *ft.* 5¾ *in.* by 2 *ft.*—P.

Now in the Palace of Wilhelmshohe, at Hesse Cassel. Value 180*l.*

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145. A Sea View, represented under the appearance of a recent storm, with a heavy rolling sea. Upon the shore in front is a gentleman, apparently a captain, wearing a red mantle, who appears by his action to be giving orders to some sailors.

1 *ft.* 10½ *in.* by 2 *ft.* 5 *in.*—C.

Now in the Palace of Wilhelmshohe, at Hesse Cassel. Value 200 *gs.*

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146. A View on the Brill River, during a fresh breeze, and the aspect of transient showers. On the left may be noticed a small boat with three sailors in it, who are in the act of putting off from shore, which presents a high clayey bank, having two slender trees growing on it. On the opposite side is a lugger arriving, under red main and white fore sails, and beyond her are two fishing boats. The tower of the Brill Church is visible in the distance.

1 *ft.* 4¼ *in.* by 2 *ft.* ¾ *in.*—C.

Few pictures by the master possess more taste and true feeling of nature than the one just described.

Collection of the late Duc de Berri; exhibited at Messrs. Christie and Manson's, for private sale, in 1834. Price 320*l.*

147. A View on the River Y, embracing a portion of the dockyards at Amsterdam, represented under the appearance of a light breeze. Among the several objects, the nearest one to the spectator, is a small market-boat, containing ten persons, passing towards the left under a white fore and a red main sail, of a triangular form: beyond this may be observed a red house, and some clusters of trees near a jetty, alongside of which lies a fishing boat. On the opposite side is a small boat containing baskets, and managed by a single sailor: extending the view on this side, several ships of war and merchantmen are riding at anchor, or otherwise disposed near the dockyard. A carefully-finished work of the master.

1 *ft.* 6 *in.* by 1 *ft.* 11¼ *in.*—C.

Collection of the late Duc de Berri; exhibited at Messrs. Christie and Manson's, for private sale, in 1834. Price 280*l.*

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148. A View on the River Y, during a stiff breeze and a rolling sea. In the centre is a ship of war, under shortened sail, and having her broadside to the spectator; a small boat, in which are four men, two of whom are lowering the sail, is alongside of her; a pleasure yacht, carrying main and fore sails, and firing a salute, is in the wake of the former ship. On the right of the picture is a second yacht, with her stern to the spectator, bending to the gale; beyond her is a second ship of war. Various small craft, and the city of Amsterdam, complete the composition.

3 *ft.* 11 *in.* by 5 *ft.* 5½ *in.*—C.

Now in the collection of Frederick Perkins, Esq.

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149. A View on the River Y, off Amsterdam, under the aspect of a breeze, and the appearance of rain indicated by a long dark cloud floating over the city. On the right is a woman rowing a boat containing eel baskets, and a little retired from this is a fishing smack arriving under main-sail. The opposite side shows

a portion of a jetty, from which some sailors in a boat are pushing off. A ship of war, and some small craft, are near the town.

1 *ft.* 8 *in.* by 2 *ft.* 3 *in.*—C.

Now in the possession of Peter Norton, Esq.

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150. The Anglers. A view on the Maes, looking towards a town and an old castle, under the aspect of fine weather. On the foreground are two men and a boy in a group, the former are angling, and close to the side is a woman with a fish in her hand, stooping over a basket, at the side of which is a dog.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—C.

Now in the possession of Peter Norton, Esq.

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151. A Portrait of a Woman, about forty-six years of age, supposed to be the wife of the artist. She is represented in nearly a front view, having a white kerchief over her head, and wearing a brown gown, standing at the side of a balustrade, on which she leans both arms. A black silk cloak, and a piece of gold lace, are on the balustrade.

3 *ft.* 3 *in.* by 2 *ft.* 8 *in.*—C.

Now in the possession of Peter Norton, Esq.

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152. A Sea View off the Dutch Coast, in which the principal objects are two fishing smacks and a ship of war, the latter of which is in full sail.

1 *ft.* 7½ *in.* by 2 *ft.* 4¼ *in.*—C.

Sold in a collection of pictures from the Musée at Amsterdam, in 1828, for 800 *flo.*, 72*l.*

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153. A View off the Coast of Holland, under the aspect of a stiff gale, a rolling sea, and the approach of heavy rain. On the left are seen a fishing boat with three men in it, who appear to have just lowered the sails; astern of this is a packet approaching under main and fore sails, the former of

which has received a rent, apparently in passing the stern of an Indiaman which is close to her, and beyond which the upper part of the sails of a second packet or coaster is seen: the view is here bounded by barren hills. On the opposite side, and at some distance off, are a ship of war, and various small craft, some of which are barely visible through the haze. Painted in the artist's most vigorous style.

4 *ft.* 3 *in.* by 4 *ft.* 7 *in.*—C.

In the possession of Lord Charles Townshend, 1834.

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154. A View on the Zuyder Sea, under the aspect of a strong breeze, a rolling sea, and a lowering sky. Several vessels, chiefly ships of war, and merchantmen, are seen sailing on different tacks, among which, the most conspicuous is a Friezland passage-boat, approaching the front, under main and fore sails.

1 *ft.* 10 *in.* by 2 *ft.* 10 *in.*—C.

Collection of M. Gerrit Vander Pals, 1824. . 2400 *flo.* 216*l*
Bought in for the Family.

A descendant of the artist, bearing the same name, residing at Amsterdam, possesses about twelve or fourteen pictures by his ancestor, among which is one of superior merit, representing Christ with His Disciples in a Vessel, during a storm; some of the others are described to the Writer as being but indifferent productions.

DRAWINGS, &c.

Ludolph Backhuyzen was evidently indefatigable in the pursuit of his profession, for, in addition to the numerous pictures by his pencil, he has left abundant examples of his skill in drawing, both in bistre and Indian ink; these being chiefly studies from nature, done while under the influence of her powerful charms, are replete with expression and effect, and consequently, justly esteemed by the learned connoisseur, and paid for accordingly.

The following quotations from the catalogue of the sale of the collections of M. Goll de Frankenstein, and of M. de Vos, which took place at Amsterdam in 1833, will show the estimation in which such works are held by the artist's countrymen, and others.

A View of Goree	665 *flo.*	59*l.*
Two Sea Pieces	730 *flo.*	65*l.*
A Ditto	680 *flo.*	70*l.*
A Ditto	350 *flo.*	31*l.*

Backhuyzen has engraved thirteen pieces, in which he has skilfully mingled in the execution both strength and delicacy of the point, producing thereby the happiest effect, with but little assistance of the graver. These beautiful productions

are the fruits of his advanced age, for he was, at the period of his executing them, in his seventy-first year; yet nothing of the kind can be more admirable than the delicacy of his point in these examples.

1. A Marine View, with several vessels. On the left are Neptune and Amphitrite, holding the arms of Amsterdam.

2. View on the Coast. On the left of the foreground is a fishwoman standing between two sailors who are seated, one of the latter has a glass, the other a herring in his hand.

3. A Vessel in full Sail. On the left of the foreground are three men, two cows, a sheep, and a dog.

4. View of the River Y, looking towards Amsterdam. In the centre of the front of the picture is a boat containing six men, and on the right a large vessel in full sail.

5. A View on the River Y, with Amsterdam in the distance. In the centre is a large vessel approaching the spectator.

6. A Sea View, during a breeze. Among a number of vessels may be noticed a yacht in the middle, carrying a flag, with ensign of the lion rampant.

7. A Sea View, in the composition of this print may be noticed, on the left, a ship thrown on its side while the workmen are cleansing it.

8. Sailors Launching a Vessel. Among a number of persons distributed along the foreground is a gentleman on horseback.

9. A Seaport. On the left is a little house, above which are seen the masts of vessels which are at anchor in the port.

10. A Sea View, during a strong gale. On the left is a ship with all her sails furled, and on the opposite side, a rock surmounted by a tower, over which the sea breaks with violence.

11. A Seaport. On the right is a rock, surmounted by a tower, near which is a sailing vessel approaching the right and

front, on which side are a large ship, a small bark, and a sloop.

12. View on a Bold Rocky Coast. On the foreground is a woman with a basket on her head, accompanied by a woman with a child in her arms.

13. The Portrait of Ludolph Backhuyzen, represented in a front view, having on a large wig.

SCHOLARS AND IMITATORS

OF

LUDOLPH BACKHUYZEN.

John Klass Rietschoof was a scholar of Backhuyzen, whose style and manner he imitated with considerable success. He was born at Hoorn in 1652, and died in 1719.

Henry Rietschoof was the son and scholar of the preceding painter, and, like him, was a close and faithful imitator of Buckhuyzen.

The works, both of the father and son, are exceedingly well calculated to impose upon the inexperienced admirers of Backhuyzen. These imitations may frequently be recognised by a predominance of heavy yellow hues, and of pinky tints, mingled with the grays, and in addition to these peculiarities, there is an evident deficiency of that transparency of colour, and lightness of handling, which so eminently characterise the real pictures by their prototype.

Michael Maddersteg had also the advantage of being a scholar of Backhuyzen, and, like him, delighted in representing storms, and rolling seas. Many of his pictures portraying these subjects have much of the grandeur of his

master's. His talents procured him the most flattering encouragement from the court at Berlin, and also that of several distinguished amateurs in Germany. A capital picture by his hand, representing a storm, is in the Musée at Berlin.

He was born at Amsterdam in 1659, and died in 1709.

John Dubbels. So little is known of the history of this excellent artist, that writers have sometimes inadvertently described him as the scholar, and at other times as the master, of Backhuyzen. As this discrepancy cannot now be satisfactorily explained, and is in fact of little importance in this place, the near approximation of his works to those of Backhuyzen is a sufficient reason for the introduction of his name in the list. The best productions of Dubbels usually represent seashores, in which he painted with astonishing illusion the ebb and flow of the tide on the sands. A capital example of this class was sold in Crauford's sale, by Mr. Christie, in 1806, for 240 *gs.* It was subsequently purchased by the Writer, and is now in the collection of De Heer Vander Hoop, at Amsterdam. His more open sea views, and storms, are frequently ascribed to the name of Backhuyzen.

He is supposed to have died soon after 1720.

Peter Coopse. Pictures bearing this painter's name upon them have frequently come under the observation of the Writer, and in every instance they were sufficiently like the works of Backhuyzen to induce a belief that he was a scholar of that master. There is a capital one by his hand in the Munich Gallery, upon which may be discovered the name, although, in the catalogue of that collection, it is attributed to Backhuyzen.

William Vitringa. Like the two preceding painters, little more is known of his history than that he has the reputation of having been a scholar of Backhuyzen, to whose

manner he ever after adhered. Many of his pictures have become dark from time, and in most of them a cold leaden hue predominates.

He was living in 1744.

Abraham Stork. This painter has already been noticed under the head of the scholars of William Vander Velde, and is now again named, in consequence of some of his pictures, representing views on the River Y, under the effect of a gale, having some approximation to those by Ludolph Backhuyzen.

JOHN VAN HUYSUM.

THIS eminent artist was born at Amsterdam, in 1682, and learnt the rudiments of painting from his father, who was a decorator of rooms, in which occupation he has the reputation of having been a clever draughtsman of every variety of subject used for that purpose, according to the prevailing taste of the period, whether figures, animals, landscapes, architecture, fruit and flowers, or ornaments: specimens of each being always ready in his magazine for selection. In the execution of these objects he was greatly assisted by his sons, John, Justus, and Jacob.

John, the eldest son, early distinguished himself for superior abilities in his profession, by the production of several fruit and flower pieces, the merit of which attracted the notice, and obtained the commendation of all who saw them. This encouragement determined him to relinquish the general line of painting pursued by his father, and devote to himself exclusively to the study of his favourite objects. As soon, therefore, as he attained the age of maturity (having quitted his father, and settled himself by marriage), he applied his whole attention to painting of fruit and flowers.

In furtherance of this object, he sought out the works of those artists who had acquired reputation in the branch which he purposed pursuing: among these, the most eminent were John De Heem, and Abraham Mignon. His discerning eye readily discovered the principles on which they worked, and he highly appreciated their performances; but, like all real geniuses, he determined to form a style of his own, that should approach nearer to the beauty and brilliancy of nature than any other painter had hitherto done. In order, therefore, to attain that degree of perfection which he had figured to himself as possible, he painted every object with the most scrupulous care, from nature, selecting always for his models those flowers which were in the highest state of perfection. In the progress of his labours, he soon discovered that individual objects, however true to nature, required the auxiliary of an union of parts, produced by harmony of colour, and a tasteful arrangement in grouping, to make them interesting as pictures. To these important principles in art, he appears to have directed his most studious attention, and by dint of close observation, and much practice, he obtained a method of composing, by which he produced a fine effect of the *chiaro-scuro*, without materially altering the natural hues of the flowers. His good taste also suggested to him the idea of disposing his splendid groups in vases, of suitable elegance both in form and colour. In the accomplishment of this object, his previous knowledge of ornamental drawing was eminently useful, as it enabled him, by a judicious adaptation of the chaste style of the antique, to form vases admirably adapted to the purpose; these

he represented as being choice models in terra-cotta, beautifully decorated with bas-reliefs of cupids, nymphs, satyrs, and other appropriate ornaments. A marble table generally supports the vase, near which are usually placed a bird's nest, with eggs, or the callow brood, and a few flowers which appear to have fallen accidentally from the cluster.

In conformity to the system which had hitherto been practised, he for some time painted his subjects on a dark ground, of either a brown or grayish tint; but experience at length disclosed to him the disadvantages of such a method, as it not only in many instances compelled him to lower his tones, in order to preserve breadth and harmony, but he also found that some of the darker flowers were lost in the ground colours, besides which, the opposition was altogether artificial, and therefore unnatural. He therefore gradually abandoned dark grounds, and represented his groups, both of fruit and flowers, as in open air, the pearly dew drops still fresh on them, and the rays of the sun playing magically among the clusters; the darker objects being skilfully placed in gradation to the extremity of the group, and serving as a foil. The backgrounds of these pictures give a faint resemblance of a shrubbery, adorned with statues or marble vases.

From his commencement in painting, he appears to have been fully impressed with the great importance of paying the most scrupulous attention to the selection and preparation of his oils and colours, without which, his utmost ingenuity and labour would have failed in their object; he was, therefore, unremitting in his researches to discover the brightest and most durable

colours, as well as the best vehicle for their combination; and although time has unfortunately proved that he has not in every instance succeeded, some of his yellows having changed, and a few of his green tints flown; with these exceptions, the beauty and lustre of his colours have remained unaltered. The same prudential care used in the choice of his colours, was extended throughout the operation of his work, every part of his picture being covered, except the spot on which he was engaged. But notwithstanding all this care and patience, his pictures have not the least appearance of laborious tameness; they seem to have been executed with the most easy freedom of hand, accompanied by breadth as well as delicacy of pencilling, and a rich *impasto* of colour. Such, indeed, is the superlative beauty of many of his productions, that he has generally been considered to have carried the art of flower painting to its acmé.

In reference to his pictures of fruit, some doubt has been expressed, whether they are equally excellent with those of his flowers, as the elaborate finishing bestowed upon them is thought to give to some of the objects the appearance of wax. In reply to this criticism it might be observed, that many have been deceived by a well-executed model in wax; the allusion is therefore equivocal. In the judgment of the Writer, both classes of subjects have been so exquisitely painted by him, that they equally merit unqualified admiration and praise.

Let it not be supposed, that the talents which this distinguished artist possessed, were treated with the indifference and neglect which they would probably be

at this time, for in that case his energies must have sunk under the pressure of ill-requited labour; it was far otherwise: honour and reward accompanied his studies; his productions were eagerly sought after by princes and amateurs in every part of civilised Europe, and were paid for in the most liberal manner.

He painted two pictures for the Count de Merville, and two for the Duke of Orleans, for the sum of 1200 florins each; four for Mr. Walpole, and six for Sir Gregory Page. He was also extensively employed by the Prince of Hesse Cassel, the King of Poland, the Elector of Saxony, the King of Prussia, the Elector Palatine, the Stadtholder, and many amateurs in his own country. A reference to the catalogue of his works will show, that his pictures have at all times been highly appreciated; those painted on a light ground being the most esteemed.

Like many artists, both ancient and modern, Van Huysum erroneously imagined, that a disclosure of the system of mixing and using his colours would enable other painters in the same branch to rival him; he therefore suffered no one to see him work, not even his brothers, and the only pupil he was ever induced to take, was Mad^lle^ Haverman,* of whom he is said to

* Descamps says, that the works of this lady approach sufficiently near to those of her master to have created some jealousy in his mind; he adds, after she had lost the favour of her instructor, she went to Paris, and pursued her profession with great credit and success. Some doubt of the correctness of this statement may be entertained, for no notice is taken of this lady (further than that

have at length become jealous, and for some misconduct on her part, he prohibited her from entering his house.

Van Huysum occasionally amused himself in painting landscapes, in which he displayed considerably more taste than judgment; the compositions of most of them appear to be borrowed from Italian scenery, embellished with the classic remains of temples, and other ancient edifices. They are finished throughout with singular neatness and precision of hand, and exhibit considerable skill in the disposition of objects, and in the breaking of the grounds; but the merit they possess in these respects is greatly counterbalanced by a prevailing green tint, and a diminutiveness in the forms, which render them of little value in the estimation of connoisseurs. Such productions seldom sell at sales for more than 30 or 50 guineas apiece.

Towards the close of his life, domestic calamities are said to have soured his temper, and rendered him averse to society; but even at this period he was unremitting in his application to his favourite pursuit, and painted to the last with undiminished skill and perseverance, both in delicacy of pencilling, as well as in exquisite finishing.

He died the 8th of February 1749, aged 67.

which relates to the ife of Van Huysum) by any biographers, nor are her pictures known to the Writer.

THE

WORKS

OF

JOHN VAN HUYSUM.

1. A Splendid Collection of Flowers, grouped in a vase Signed, and dated 1723.

2 *ft.* 9 *in.* by 2 *ft.* 2 *in.*—C.

Collection of De Heer Van Zwieten, 1641. . 700 *flo.* 63*l.*

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2. A Pair. A Bouquet, composed of the choicest flowers.

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3. Companion. A Selection of Fruit.

1 *ft.* 9 *in.* by 1 *ft.* 5½ *in.*

Collection of De Heer Van Zwieten, 1641. . 800 *flo.* 72*l.*

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4. A Bouquet, tastefully grouped in a vase.

2 *ft.* 6 *in.* by 2 *ft.*

Collection of De Heer Domburgh, 1745. . 635 *flo.* 57*l.*

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5. A Splendid Bouquet, composed of roses, and a great variety of other flowers, grouped in an elegant vase, adorned with a bas-relief. Painted on a light ground.

2 *ft.* 1½ *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. Lormier, . . . 1763. . 2800 *flo.* 252*l.*

6. The Companion. A Rich Assemblage of Fruit, heaped together on a marble table, mingled with branches of vine and a few flowers.

2 *ft.* 1½ *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. Lormier, . . . 1763. . 3100 *fs.* 279*l.*

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7. A Cluster of Flowers, elegantly grouped in a terra-cotta vase, placed on a marble table. Painted on a light ground.

1 *ft.* 7½ *in.* by 1 *ft.* 3½ *in.*—P.

Collection of M. Lormier, . . . 1763. . 1200 *flo.* 108*l.*

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8. A Collection of various Fruits, disposed in a tasteful group on a marble table. Painted on a light ground.

1 *ft.* 7½ *in.* by 1 *ft.* 3½ *in.*—P.

Collection of M. Lormier, . . 1763. . 1000 *flo.* 90*l.*

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9 & 10. A Pair, representing Groups of Fruit and Flowers.

1 *ft.* 7½ *in.* by 1 *ft.* 3¼ *in.*—Cop.

Collection of M. de St. Victor, . 1822. . 1591 *fs.* 64*l.*

——— Chevalier Bonnemaison, 1827. (pair) 1510 *fs.* 60*l.*

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11. A Pair. A Cluster of Flowers in a Vase.

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12. The Companion. A Variety of Fruit on a Table.

1 *ft.* 2½ *in.* by 11¾ *in.*—C.

Collection of M. de Gaignat, . . 1768. . 1136 *fs.* 46*l.*

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13. A Bouquet, composed of red, white, and yellow roses, auriculas, iris, larkspurs, tulips, &c., grouped with other flowers, in a yellow terra-cotta vase, placed on a marble table, on which is also a chaffinch's nest containing four eggs. A white and red carnation appears to have fallen from the cluster, and lies near the nest. Painted on a light ground.

1 *ft.* 7½ *in.* by 1 *ft.* 4 *in.*—Cop.

Now in the collection of Charles Bredel, Esq.

14. The Companion. An Assemblage of various kinds of Fruit, tastefully grouped on a marble table.

Collection of the Elector of Cologne,	1764.	(pair)	4150 *fs.*	166*l.*
——— M. Julienne, . . .	1767.	(do.)	3050 *fs.*	122*l.*
——— M. Blondel de Gagny,	1776.	(do.)	8000 *fs.*	320*l.*
——— the Marquis de Pange,	1781.	(do.)	3301 *fs.*	132*l.*
——— M. de Calonne, . .	1788.	(do.)	6000 *fs.*	240*l.*
——— M. Destouches, . .	1794.	(do.)	6000 *fs.*	240*l.*

The Writer regrets to observe, that the above quotations must be received with some doubt, as to whether they apply to the same pictures, the descriptions in the several catalogues being in most instances too vague to identify them.

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15. A Beautiful Assemblage of Flowers, grouped with admirable skill in a terra-cotta vase, adorned with cupids, and placed before a niche on a marble table, upon which lie a bunch of roses and a bird's nest. Painted in the artist's most finished manner, on a light ground.

2 *ft.* 7 *in.* by 1 *ft.* 11½ *in.*—P.

Collection of M. Braamcamp, . .	1771.	.	4100 *flo.*	369*l.*
——— M. Geldermeester, .	1800.	.	3010 *flo.*	271*l.*
——— G. Watson Taylor, Esq.,	1823.	. . . .		250 *gs.*

Exhibited in the British Gallery in 1818.

Now in the collection of His Royal Highness the Prince of Orange.

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16. The Companion. A Rich Assemblage of Fruit, consisting of purple and white grapes, a cut melon, peaches, plums, apricots, an open pomegranate, a branch of filberts, a cracked walnut, currants, and raspberries, some of which are disposed in a basket, and the whole skilfully grouped on a marble table, mingled with a few flowers, consisting of the cock's-comb, the hollyhock, and the convolvulus. This, like the preceding, is finished with the most elaborate care, and

painted on a light ground, representing a shrubbery. Signed, and dated 1731.

2 *ft.* 7 *in.* by 1 *ft.* 11½ *in.*—P.

Collection of M. Braamcamp, . .	1771. .	4100 *flo.*	369*l.*
——— M. Geldermeester, .	1800. .	1950 *flo.*	175*l.*
——— G. Watson Taylor, Esq.,	1823.		260*l.*

Exhibited in the British Gallery in 1818 and 1834.

Now in the collection of the Marquis of Westminster.

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17. A Magnificent Assemblage of Flowers, in a vase standing upon a marble slab, on which is laid a yellow-hammer's nest, containing three eggs; a bunch of yellow roses has fallen from the cluster, and hangs pendent over the nest. Painted on a light ground.

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18. The Companion. A Rich Display of Fruit, tastefully disposed upon a marble slab, among which are large bunches of the purple and sweet-water grape, a bunch of currants, and a branch of raspberries. Also painted on a clear ground.

2 *ft.* 7 *in.* by 1 *ft.* 11 *in.*—C. (*about.*)

These are examples of the rarest beauty and excellence.

Collection of Mad^e^. Hoffman, Haarlem, 1827.

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19. A Beautiful Vase, containing flowers, &c., standing upon a marble slab, on which are various loose flowers. A light background.

2 *ft.* 7 *in.* by 1 *ft.* 11½ *in.*—P.

Collection of M. Braamcamp, . .	1771. .	3800 *flo.*	342*l.*
——— M. Geldermeester, .	1800. .	1950 *flo.*	175*l.*

A picture corresponding in size to the preceding, was sold in the collection of M. Nieuhoff, Amsterdam, for 2005 *flo.*, 180*l.*

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20. A Handsome Vase, of a yellow hue, decorated with a bas-relief of boys, containing a rich variety of flowers, among which may be noticed roses of divers colours, peonies, hyacinths, the

iris, tulips, hollyhocks, poppies, ranunculuses, auriculas, and African marigolds, &c. &c. At the base of the vase lie bunches of purple and green grapes, and peaches, mingled with a cluster of roses, some carnations and convolvuluses, and a chaffinch's nest, containing five eggs. This capital picture is painted on a light ground, and is a splendid production of art. Signed, and dated 1736 and 1737.

4 *ft.* 5 *in.* by 3 *ft.*—C. (*arched.*)

Now in the collection of William Wells, Esq., Redleaf.

Worth 400 *gs.*

A picture corresponding with the preceding was sold in the collection of M. Braamcamp in 1771, for 800 *flo.*, 72*l.*

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21. A Landscape, representing a classical scene, with the ruins of a beautiful edifice in the second distance, and divided by a winding river, which falls in a cascade on the foreground. Among the several figures which enliven the scene is one reposing on the bank of the stream.

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22. The Companion. A Landscape, in which is introduced a company of nymphs, performing a sacrifice to the statue of Flora.

1 *ft.* 8½ *in.* by 2 *ft.* 4 *in.*—C.

Collection of M. Braamcamp,	1771.	2505 *flo.*	225*l.*
——— M. Geldermeester,	1800.	505 *flo.*	45*l.*

A pair of landscapes, corresponding in size to the preceding, and perhaps the same, were sold in the collection of M. Nieuhoff, in 1777, for 2900 *flo.*, 261*l.*

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23. A China Basin, containing peaches, an apricot, and bunches of grapes, placed on a marble table.

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24. The Companion. A China Cup, in which are grouped two roses, a sprig of orange flowers, and carnations; one of the

latter, of the variegated kind, has partly fallen from the cluster on the table, where a snail is creeping. Both these are painted on a light ground.

1 *ft.* 4 *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. Braamcamp, . .	1771. .	2300 *flo.*	207*l.*

Now in the Dulwich Gallery.

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25. A Pair. One represents a Vase, containing a rich variety of flowers, standing on a marble table, on which is also a bird's nest.

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26. The Companion. A Selection of Fruit, grouped at the base of a vase, adorned with a bas-relief of children, containing flowers.

2 *ft.* 5 *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. Blondel de Gagny,	1776.	8000 *fs.*	320*l.*
——— the Chevalier Lambert,	1787.	8040 *fs.*	322*l.*

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27. A Pair. One represents a Rich Variety of Flowers in a Vase, ornamented with a bas-relief of boys. A nest containing three eggs is on a marble slab at the foot of the vase.

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28. The Companion. A Splendid Assemblage of Fruit.

2 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—Cop.

Collection of M. Randon de Boisset,	1777. .	16,016 *fs.*	640*l.*
——— M. Le Bœuf, . . .	1782. .	17,990 *fs.*	716*l.*
——— the Count de Vaudreuil,	1784. .	16,001 *fs.*	640*l.*
——— M. Proley, . . .	1787. .	17,000 *fs.*	680*l.*
——— M. Destouches, . .	1794. .	6000 *fs.*	240*l.*

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29. A Beautiful Collection of Flowers, consisting of roses, hyacinths, poppies, &c., grouped in a vase, standing before a niche, on a marble table, upon which is a bird's nest with eggs in it.

2 *ft.* 7 *in.* by 1 *ft.* 9 *in.*—P.

Collection of M. P. V. Locquet, .	1783.	1505 *flo.*	135*l.*

30 & 31. A Pair. Compositions of Fruit and Flowers.

2 *ft.* 5 *in.* by 2 *ft.*—P.

Collection of M. de Poullain, . . 1780. . 8050 *fs.* 322*l.*

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32. A Group of Flowers in a Terra-Cotta Vase, adorned with a bas-relief of children, standing on a marble slab, upon which is also a bird's nest.

4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C.

Collection of M. Montribloud, . 1784. . 4750 *fs.* 190*l.*
——— M. Montaleau, . . 1802. . 7540 *fs.* 242*l.*

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33. A Splendid Assemblage of Flowers, consisting of roses of various hues, auriculas, hyacinths, poppies, pionies, and other selections of the garden, tastefully grouped in a terra-cotta vase, adorned with a bas-relief of boys, and placed on a marble table, on which is also a bird's nest containing five eggs. This elegant work of art is painted with a rich impasto of colour, and may vie in brilliancy with nature herself. The objects are relieved by a light background.

2 *ft.* 5 *in.* by 1 *ft.* 10½ *in.*—P.

Collection of M. le Duc de Praslin, 1793. . 9201 *fs.* 368*l.*
——— M. Tolozan, . . . 1801. . 3001 *fs.* 120*l.*
Sale at Fonthill, ... 1823. . . . . 345 *gs.*
Now in the collection of William Beckford, Esq., Bath.

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34. A Pair. One represents Flowers in a Terra-Cotta Vase, ornamented with a bas-relief of boys, and a bird's nest, with four eggs in it, lying on a table.

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35. The Companion. A Basket of Fruit, &c. Dated 1744 and 1745.

1 *ft.* 8¾ *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Paillet, . . . 1799. . 3000 *fs.* 120*l.*

36. A Bouquet, composed of a full-blown red rose, a bunch of auriculas, hyacinths, red poppies, a sprig of orange tree, &c., grouped in a terra-cotta vase, adorned with cupids, and placed on a marble slab, on which is a chaffinch's nest, containing three eggs. A sprig of convolvuluses, and a rosebud, have fallen from the cluster, and lie near the nest, and a red and white carnation is on the opposite side; a butterfly is on the poppy, and a small moth on the vase. This excellent little picture is painted on a light ground.

1 *ft.* 7¾ *in.* by 1 *ft.* 4 *in.*—Cop.

Collection of M. Destouches, . . 1794. . 4000 *fs.* 160*l.*

Exhibited in the British Gallery in 1834.

Now in the collection of the Right Hon. Sir Charles Bagot, K.B.

The preceding is probably the picture that was afterwards in the collection of M. Paignon Dijonval, and which was bought, in 1821, by Mr. Emmerson, of whom the Writer purchased it.

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37. A Selection of Flowers, tastefully grouped in a vase of terra-cotta, the sides of which are embellished with a bas-relief of children.

Collection of M. Robit, ... 1801. . 3980 *fs.* 160*l.*

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38. The Companion. A Beautiful Selection of Flowers, grouped in a vase, placed on a marble table. These are painted on a light ground.

2 *ft.* 6 *in.* by 1 *ft.* 10 *in.*—P.

Collection of M. Robit, ... 1801. . 3920 *fs.* 157*l.*

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39. A Pair. One represents a Cluster of Flowers in a Terra-Cotta Vase, ornamented with a bas-relief of boys, standing upon a marble table.

40. The Companion. A Mixture of Fruit and Flowers, and a bird's nest, lying on a table.

2 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—P.

Collection of M. Sabatier, ... 1809. . 14,000 *fs.* 560*l.*

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41. A Splendid Bouquet, composed of red and white roses, the double white poppy, auriculas, anemonies, hyacinths of various hues, daffodils, narcissus, tulips, the imperial crown lily, and other flowers, grouped in a vase adorned with cupids, placed on a marble table, on which is a hedge-sparrow's nest, containing three eggs; a double scarlet peony, a bunch of yellow roses, and a sprig of blue-bells, lie on the table near the nest. A statue of Flora, a portion of architecture, and some trees, compose the background. Signed, and dated 1631 and 1632.

Collection of M. Tolozan, . . . 1801. . 6550 *fs.* 262*l.*

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42. The Companion. A Quantity of Choice Fruit, consisting of the purple and sweet-water grapes, two large peaches on their branch, three figs, a broken walnut, a divided melon and pomegranate, a branch of raspberries, apricots, and plums, &c., grouped on a marble table. The hollyhock and convolvulus are mingled with the fruit, and a handsome vase, containing a flourishing double poppy, stands on the table at the extremity of the group. Signed, and dated 1632 and 1633.

2 *ft.* 5½ *in.* by 1 *ft.* 10½ *in.*—P.

Collection of M. Tolozan, . . . 1801. . 3800 *fs.* 152*l.*

——— M. Le Ronge, . 1818. (pair) 23,630 *fs.* 945*l.*

The preceding pair are examples of the highest excellence and purity. They were taken, with two others, Nos. 66 and 67, by the French, from the Hesse Cassel Gallery, during the war.

Now in the collection of the Right Hon. Alexander Baring.

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43. A Beautiful Vase, enriched with a bas-relief of infants, containing a splendid assemblage of flowers. Upon the marble

slab on which it stands are a bird's nest with eggs, a sprig of roses, two bunches of grapes, and other fruit.

4 *ft.* 5 *in.* by 3 *ft.* 6 *in.*—C.

Collection of M. Geldermeester, . 1800. . 990 *flo.* 89*l.*

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44. A Vase, containing a rich variety of flowers, among which is a tulip with a fly on it.

1 *ft.* 4 *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. Geldermeester, . 1800. . 800 *flo.* 72*l.*

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45. A Composition of Fruit and Flowers.

Collection of William Smith, Esq., 1800 . . . 275 *gs.*

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46. The Companion. A Group of Flowers.

Same collection, ... 271 *gs.*

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47. A Splendid Assemblage of Flowers, tastefully grouped in a vase, adorned with bacchanalian infants, and placed on a marble table, on which are a nest containing four eggs, and a few scattered flowers.

2 *ft.* 5 *in.* by 1 *ft.* 11 *in.*—Cop.

Collection of M. Du Tartré, . . 1804. . 6000 *fs.* 240*l.*

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48. A Group of Flowers, consisting of roses, lilies, poppies, &c., disposed in a vase standing on a table.

2 *ft.* 10 *in.* by 2 *ft.* 1 *in.*—C.

Collection of M. Du Tartré, . . 1804. . 2000 *fs.* 80*l.*

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49. A Beautiful Assemblage of Flowers, tastefully disposed in a glass bottle standing on a marble slab, on which is a nest with four eggs in it. Painted on a dark gray ground.

1 *ft.* 4 *in.* by 1 *ft.* 1½ *in.*—C.

Now in the collection of Mr. Vrancken, Flanders.

50. A Quantity of Fruit, consisting of peaches, grapes, raspberries, &c., and a cracked walnut, lying promiscuously on a marble slab, and intermixed with a variety of flowers. Painted on a light brown ground.

1 *ft.* 5 *in.* by 1 *ft.* 1¼ *in.*—C.

Now in the collection of Mr. Vrancken, Flanders.

Both this and the preceding are excellent examples of the master.

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51. A Splendid Collection of Flowers, tastefully grouped in a vase, from which a cluster of roses is falling. A rosebud, some grapes, and peaches, are on a marble slab on which the vase stands. Painted on a dark ground.

2 *ft.* 7½ *in.* by 2 *ft.*—P.

Collection of M. Goll Van Frankenstein,

1833. . 2025 *flo.* 182*l.*

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52. An Elegant Group of Flowers, composed of roses, hyacinths, auriculas, anemonies, &c., disposed in a vase, adorned with boys playing with a goat, placed on a marble slab, on which are a bird's nest with four eggs, and a peony, some bluebells, and a rose. Dated 1726. Painted on a light ground.

2 *ft.* 7 *in.* by 2 *ft.*—P.

Now in the Musée at Amsterdam, 1830. Worth 400 *gs.*

The above is perhaps the picture sold in the Braamcamp Collection.—*See No.* 19.

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53. A Variety of Fruit, consisting of grapes, melons, plums, pomegranates, raspberries, &c., grouped on a marble slab. An exquisite performance.

1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—P.

Now in the Musée at Amsterdam. Worth 150*l.*

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54. A Small Group of Flowers in a Vase, with a bird's nest on the table.

Collection of Mrs. Gordon, . . 1808. . . . . 54 *gs.*

55. A Handsome Bouquet, composed of yellow and white roses, double poppies, tulips, hyacinths, orange lilies, apple blossoms, and a variety of other flowers, grouped in a yellow vase decorated with cupids. A cluster, composed of auriculas, peonies, anemonies, and convolvuluses, have fallen from the cluster on the marble table upon which the vase is placed. Painted on a clear light ground. Signed, and dated 1724.

Collection of M. Smeth Van Alpen, 1810. . 4500 *flo.* 405*l.*

Now in the collection of De Heer Six Van Hillegom.

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56. The Companion. A Splendid Assemblage of Fruit, mingled with a few flowers. These are superlative works.

2 *ft.* 7½ *in.* by 1 *ft.* 11½ *in.*—P.

Collection of M. Smeth Van Alpen, 1810. . 1340 *flo.* 120*l.*

Now in the collection of De Heer Six Van Hillegom.

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57. An Assemblage of Fruit, consisting of purple and white grapes and peaches, heaped up in a basket, at the side of which lie rich clusters of muscatel grapes, magnum-bonum and other plums, greengages, raspberries, currants, a cut melon, walnuts, filberts, &c.; with these are mingled poppies, a cock'scomb, and other flowers, and the whole are tastefully grouped on a marble slab. A handsome vase, containing a broken poppy plant, and the shaft of a column, compose the background. This is a highly finished work of the master.

2 *ft.* 7 *in.* by 1 *ft.* 11½ *in.*—C.

Collection of the late Duc de Berri; exhibited for sale by private contract at Messrs. Christie and Manson's in 1834. Price 600*l.*

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58. A Beautiful Selection of Flowers, among which may be noticed a bunch of ranunculuses, an African marigold, and a large poppy, grouped in a vase standing on a marble table,

on which are also a chaffinch's nest, with five eggs in it. Painted on a dark ground.

Collection, anonymous, ... 1814. (at Christie's) 245 *gs.*
——— of the Chevalier Erard, 1832. 3020 *fs.* (bt. in) 121*l.*
——— —— same proprietor, by Messrs. Christie & Manson, 1833. . . . . 166 *gs.*

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59. The Companion. A Bouquet, disposed in a handsome vase placed on a marble slab. Painted on a dark ground.

2 *ft.* 8 *in.* by 1 *ft.* 10 *in.*—P.

Collection, anonymous, ... 1814. (at Christie's) 240 *gs.*

The preceding pair were formerly in the collection of His Majesty George IV., and were given in exchange for other pictures to the late M. La Fontaine.

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60. A Fine Collection of Fruit, consisting of grapes, peaches, plums, apples, &c.; and a vine branch, and a sprig with raspberries on it, interspersed with a few flowers and insects.

1 *ft.* 7 *in.* by 1 *ft.* 4 *in.*—Cop.

Collection of M. Vander Pots, . 1808. . 3610 *flo.* 325*l.*

Now in the Musée at Amsterdam.

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61. Roses, of various kinds, tastefully grouped with other flowers in a terra-cotta vase, embellished with a bas-relief of infants, placed on a marble slab, on which are also a bird's nest, with two eggs in it.

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62. The Companion. A Group of Fruit, of various sorts, amongst which are bunches of grapes, of divers kinds, attached to the branches, and intermixed with a few flowers. A mouse nibbling at a walnut is seen in front of the group.

1 *ft.* 7 *in.* by 1 *ft.* 4 *in.*—Cop.

Collection of M. Clos, ... 1812. . 2681 *fs.* 107*l.*
——— M. Le Brun, . . . 1814. . 4000 *fs.* 160*l.*

63. A Composition of Flowers, disposed in a vase standing on a marble table, on which lie some fruit. Painted on a dark ground.

Collection of Hart Davies, Esq., . 1814. . . . . 155 *gs.*

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64 & 65. A Pair, each representing various fruits, mingled with flowers, on a marble table. Painted with exquisite delicacy and truth, on a light ground.

8 *in.* by 10½ *in.*—Cop.

Collection of the Baroness Thoms, *Leyden*, 1816. 895 *flo.* 81*l.*

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66. A Rich Assemblage of Fruit on a Marble Table, consisting of large bunches of the purple and sweet-water grape, a pomegranate, a sprig of raspberries, currants, figs, magnum-bonum plums, &c. &c., intermixed with hollyhocks, and a few other flowers. Painted on a light ground.

2 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—Cop.

Collection of the Count Pourtales, 1826. (Mr. Phillips) 320 *gs.*

Now in the possession of —— Daley, Esq.

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67. The Companion. A Vase, containing a beautiful selection of flowers, among which are yellow roses, double white poppies, hyacinths, auriculas, tulips, &c., standing on a marble table, on which are also a bunch of auriculas, and a hedge-sparrow's nest, containing three eggs, and on the vase has settled a butterfly. Painted on a light ground.

2 *ft.* 8 *in.* by 2 *ft.*—P.

These were formerly in the Hesse Cassel Collection, and were purchased of the Count Pourtales, with many other fine pictures, by the Writer, in conjunction with Mr. Emmerson; and on that occasion were valued at . . . . . 22,000 *fs.* 880*l.*

Sold by auction by Mr. H. Phillips, . 1826. . . 330 *gs.*

Collection of the Chevalier Bonnemaison, 1827. 6250 *fs.* 250*l.*

———— Mr. Smith, by Mr. Stanley, 1828. . . 270 *gs.*

Now in the collection of David Bailey, Esq.

68. A Composition of Fruit and Flowers, mingled together on a table.

1 *ft.* 8½ *in.* by 1 *ft.* 5 *in.*—P.

Collection of M. Otto W. J. Berg, 1825. . 2750 *flo.* 261*l.*

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69. A Splendid Assemblage of Flowers, consisting of roses, anemonies, ranunculuses, hyacinths, tulips, &c. disposed in an elegant vase, adorned with a bas-relief of nymphs and cupids, placed on a Sienna-marble table, on which are also a chaffinch's nest with four eggs in it, and a bunch of flowers, composed of a rosebud, honeysuckles, and convolvuluses. This estimable production is painted on a light ground. Signed, and dated 1722.

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70. The Companion. A Rich Variety of Fruit, consisting of white and purple grapes, peaches, plums, and raspberries, tastefully mingled with a few flowers, the most conspicuous of which are the hollyhock and scarlet lychnis, and these conceal in part an elegant vase. This superlative performance may be distinguished from others by a drone fly, a bunch of hazel-nuts, and a broken pomegranate hang on the left of the marble slab. A faint indication of a grove forms the background. Signed, and dated 1722.

2 *ft.* 7 *in.* by 2 *ft.*—P.

Now in the collection of De Heer Van Loon, Amsterdam.

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71. A Basket, containing three red and one yellow rose, a larkspur, and a stock. A bunch of ranunculuses, and a few other flowers, lie on a marble table, on which is settled a large blue-bottle fly.

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72. The Companion. Some green and purple grapes, two peaches, two apricots, a pomegranate, a plum, and a bunch of nuts, grouped with a white hollyhock on a marble table. Painted on clear grounds.

1 *ft.* 3½ *in.* by 1 *ft.* ¾ *in.*—Cop.

Now in the collection of De Heer Van Loon, Amsterdam.

73. An Assemblage of Flowers, grouped in a vase, embossed with figures, and placed on a marble pedestal. Among the beautiful variety which attracts the eye is a large cluster of roses hanging pendent on the left, and above them are some tulips and poppies. The opposite side of the group is composed of white and orange lilies, peonies, tulips, hollyhocks, &c. This capital picture is painted in a broad free manner, and possesses surprising effect and brilliancy.

4 *ft.* 1 *in.* by 3 *ft.* 7 *in.*—C.

Collection of M. de Vos, . . *Amst.* 1833. . 915 *flo.* 82*l.*
Bought by Mr. S. Woodburn.

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74. A Pair. A Group of Flowers in a Decorated Vase.

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75. The Companion. A Variety of Fruit on a Marble Table.
Exhibited in the British Gallery in 1815.
Now in the collection of J. Thompson, Esq.

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76. A Splendid Bouquet, composed of roses, anemonies, peonies, tulips, auriculas, poppies, stocks, and many other flowers, tastefully disposed in an elegant vase placed on a marble slab, on which are sprigs of orange flowers and convolvuluses, and a chaffinch's nest with three eggs in it.

2 *ft.* 7 *in.* by 2 *ft.*—P.

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77. The Companion. A Selection of Choice Fruit, consisting of grapes, melons, peaches, pomegranates, and plums, amongst which are intermingled various flowers.

These are painted in the artist's most exquisite manner, on a light ground. Dated 1730.

Exhibited in the British Gallery in 1815.
Now in the collection of Philip Henry Hope, Esq.

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78. A Quantity of Fruit, piled indiscriminately on a marble table, consisting of grapes, peaches, and plums, amongst which

are mingled an African marigold, hyacinths, and a cock'scomb. A basket of apricots is also on the table. Painted on a light ground.

Valued by the Experts du Musée, 1816. . 8000 *fs.* 320*l.*
Now in the Louvre.

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79. The Companion. A Great Variety of Flowers, skilfully grouped in an elegant vase of terra-cotta, adorned with a bas-relief of cupids. A sprig of roses, and a bunch of anemonies, lie on the marble slab. An exquisitely-finished picture painted on a light ground.

2 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—P. (*about.*)

Valued by the Experts du Musée, 1816. . 8000 *fs.* 320*l.*
Now in the Louvre.

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80. An Assemblage of Flowers, tastefully displayed in a vase of terra-cotta, and placed on a marble pedestal, on which is a bird's nest with eggs in it. Painted in his early time.

4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C. (*about.*)

Valued by the Experts du Musée, 1816. . 3000 *fs.* 120*l.*
Now in the Louvre.

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81. A Selection of Flowers, grouped in a basket: among them are three kinds of roses, auriculas, ranunculuses, marigolds, larkspurs, &c. &c. Painted on a clear ground.

2 *ft.* by 1 *ft.* 6 *in.*—P.

Valued by the Experts du Musée, 1816. . 6000 *fs.* 240*l.*
Now in the Louvre.

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82. A Basket of Flowers, consisting of tulips, anemonies, narcissuses, hyacinths, auriculas, &c. Painted on a light ground.

2 *ft.* by 1 *ft.* 6 *in.*—P.

Valued by the Experts du Musée, 1816. . 8000 *fs.* 320*l.*
Now in the Louvre.

83. A Quantity of Fine Fruit, consisting of melons, peaches, grapes, and plums, interspersed with flowers, white poppies, cock'scomb, and convolvuluses, grouped on a marble slab. In the background is a terra-cotta vase, adorned with cupids.

Valued by the Experts du Musée, 1816. . 10,000 *fs.* 400*l.*

Now in the Louvre.

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84. A Rich Assemblage of Flowers, tastefully disposed in a terra-cotta vase, adorned with cupids, standing on a gray marble slab, on which is laid a bird's nest containing four eggs, and sprigs of ranunculuses and anemonies. Painted on a dark ground.

2 *ft.* 7 *in.* by 1 *ft.* 9 *in.*—P.

Now in the collection of Count Czernini, at Vienna.

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85. A Group of Flowers, consisting of red and white roses, iris, tulips, &c., tastefully arranged in a vase standing on a marble slab, on which lies a chaffinch's nest with three eggs in it. Painted on a light ground.

3 *ft.* 3 *in.* by 2 *ft.* 5 *in.*—C.

Now in the Royal Gallery at Dresden. Worth 350*l.*

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86. A Bouquet, disposed in a terra-cotta vase, enriched with a bas-relief of boys. Painted on a dark ground.

1 *ft.* 9½ *in.* by 1 *ft.* 2 *in.*—P.

Now in the Royal Gallery at Dresden. Worth 100 *gs.*

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87. A peach, two plums, a small bunch of grapes, and currants, grouped on a marble slab.

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88. The Companion. A Full-Blown Rose and a Rosebud, a pink, and two convolvuluses, lying together on a marble slab. A butterfly, known under the appellation of the Admirable, is on the rosebud. Exquisite productions.

8 *in.* by 10¼ *in.*—Cop.

Now in the Musée at the Hague. Worth 100 *gs.*

89. A Beautiful Assemblage of Fruit, consisting of grapes, plums, melons, and peaches, grouped around a basket of other fruit, mingled with flowers. In front of the marble table is a mouse nibbling at a walnut. This excellent production is painted on a light ground. Signed, and dated 1727.

Worth 350 *gs.*

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90. The Companion. A Splendid Cluster of Flowers, consisting of roses, hyacinths, &c., disposed in a vase placed on a marble table, on which lie a bunch of roses and tulips, which appear to have fallen from the bouquet. Painted on a dark ground.

2 *ft.* 9 *in.* by 2 *ft.* 1 *in.*—P.

Now in the collection of the Duke of Mecklenburgh, Ludwigslust.

Worth 230 *gs.*

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91. A Basket, containing grapes and peaches, placed on a marble table, on which are figs, pomegranates, cherries, and walnuts. Signed, and dated 1743.

This beautiful picture has been seriously injured by the sun.

Now in the collection of the Duke of Mecklenburgh, Ludwigslust.

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92. The Companion. A Vase, containing a Bouquet, composed of yellow, white, and red roses, anemonies, ranunculuses, &c., placed on a marble table, on which are also a chaffinch's nest containing five eggs, and a sprig of orange flowers.

1 *ft.* 7½ *in.* by 1 *ft.* 5 *in.*—Cop.

Now in the collection of the Duke of Mecklenburgh, Ludwigslust.

Worth, the pair, 200*l.*

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93. A Bouquet, composed of roses, hyacinths, tulips, anemonies, peach blossoms, &c., grouped in a handsome vase, decorated with cupids, and placed on a marble table, on which are a chaffinch's nest containing three eggs, and a bunch of roses and orange flowers.

2 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—P.

Now in the collection of the Duke of Mecklenburgh, Ludwigslust.

94. A Handsome Vase, containing a large assemblage of flowers, among which may be enumerated roses, tulips, peonies, marigolds, fleur-de-lis, &c. The vase is embossed with cupids, and placed on a marble table, on which are scattered roses, nastertiums, narcissuses, and auriculas. Painted in a broad free style, and dated 1722.

3 *ft.* 6¾ *in.* by 2 *ft.* 8½ *in.*—C.

Now in the Musée at Berlin. Worth 250 *gs.*

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95. A Bouquet, composed of roses, auriculas, hyacinths, poppies, tulips, &c., grouped in a plain vase, and placed on a marble table, on which are also a hedge-sparrow's nest with four eggs in it, some roses in bud, an African marigold, and a snail. Painted on a dark ground.

2 *ft.* 5½ *in.* by 1 *ft.* 11½ *in.*—C.

Now in the Musée at Berlin. Worth 200*l.*

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96. A Bouquet, composed of three kinds of roses, of various hues, mingled with the iris, geranium, poppies, marigolds, &c. grouped in a vase of terra-cotta, placed on a marble slab. A rosebud, and a variegated carnation, appear to have fallen from the cluster, and lie across a hedge-sparrow's nest on the slab.

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97. The Companion. An Assemblage of Fruit, consisting of four peaches, purple and white grapes, an apricot, a sprig of raspberries, a broken walnut, and a melon, intermixed with sweet peas, poppies, convolvuluses, and blue bells. Painted on a light ochry ground.

1 *ft.* 7½ *in.* by 1 *ft.* 2 *in.*—Cop.

In the possession of Mr. Ward, for sale, in 1834. Price 120 *gs.*

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98. A Beautiful Vase, embossed with cupids, standing on a marble table, containing a rich assemblage of flowers, consisting

of white, red, and yellow roses, auriculas, anemonies, poppies, African marigolds, &c. Upon the table, at the foot of the vase, are a chaffinch's nest containing four eggs, a sprig of nastertiums, and a full-blown rose. The background represents a park scene. Signed, and dated 1722. Engraved by Earlom.

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99. The Companion. A Choice Selection of Fruit, disposed in the most skilful manner on a marble table, among which may be enumerated clusters of grapes of different kinds, peaches, pomegranates, apricots, and plums; with these are tastefully mingled the white poppy, the scarlet lychnis, and the marigold. A bunch of red currants, a cracked walnut, and another in its shell, lie on the front of the table; and at the extremity of the group stands a handsome vase, adorned with nymphs, in which are a hollyhock, a rose, and other flowers. Signed, and dated 1723.

2 *ft.* 7 *in.* by 1 *ft.* 11¾ *in.*—P.

These superlative productions are painted on a light ground, and in the master's most elaborate manner.

Engraved by R. Earlom in mezzotinto, when in the Houghton Collection.

Now in the Hermitage at St. Petersburgh.

Worth, the pair, 700 *gs.*

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100. A Bouquet, composed of roses of various hues, mingled with ranunculuses, auriculas, tulips, the iris, hollyhocks, poppies, and other flowers, tastefully grouped in a terra-cotta vase, adorned with cupids, placed on a marble pedestal, on which lie a bunch of green grapes; a cluster of roses, and a carnation, hang pendent from the vase. Painted on a clear ground.

2 *ft.* 10¾ *in.* by 2 *ft.* 7½ *in.*—C.

This excellent picture has been enlarged.

Now in the collection of Harry Phillips, Esq.

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101. A Selection of Grapes, Peaches, and other Fruit, mingled with a few flowers, grouped on a table.

102. The Companion. A Basket, containing roses and a variety of other flowers, disposed on a marble table.

1 *ft.* 2 *in.* by 1 *ft.*—C.

These are superlative examples of the master.

Now in the Royal Gallery at Munich. Worth 300 *gs.*

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103. An Assemblage of Flowers, consisting of yellow and white roses, auriculas, hyacinths, and ranunculuses, &c., tastefully disposed in a vase of terra-cotta, placed on a marble slab, on which lie a peony and a convolvulus, and near them is a chaffinch's nest, containing seven eggs, one of which a beautiful lizard has broken. Painted on a light ground.

Worth 400 *gs.*

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104. The Companion. A similar composition to the preceding, with a diversity of flowers, and a hedge-sparrow's nest containing three eggs on the marble slab.

2 *ft.* 6 *in.* by 2 *ft.*—P.

Now in the Belvidere Palace. Worth 300 *gs.*

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105. A Bouquet, composed of red and yellow roses, hyacinths, lilies, poppies, tulips, and ranunculuses, grouped in a vase placed on a gray marble table, on which lie a branch with an orange on it.

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106. The Companion. A Group of Flowers in a Vase, and some peaches, grapes, and other fruit lying on the table.

2 *ft.* 10 *in.* by 2 *ft.* 3 *in.*—C.

These, although they are painted on a dark ground, are admirable examples of the master, and well worth 500 *gs.*

Now in the collection of Prince Lichtenstein.

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107. A Rich Assemblage of Flowers, consisting of roses of various hues, yellow African marigolds, tulips, orange lilies, auriculas, orange flowers, and peonies, &c., grouped in a vase,

and placed on a marble slab. A chaffinch's nest containing five eggs, a rosebud, and a sprig of convolvulus, are on the table. Painted on a dark ground.

2 *ft.* 7 *in.* by 1 *ft.* 11 *in.*—P.

Now in the Dulwich Gallery. Worth 300 *gs.*

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108. A Small Bouquet, composed of white and red roses, tulips, iris, marigolds, heart's-ease, and other flowers, grouped in a vase placed on a marble table, on which is a snail creeping out of its shell. This is an exquisite example of the master.

1 *ft.* $3\frac{1}{8}$ *in.* by 1 *ft.* $\frac{5}{8}$ *in.*—P.

Now in the Bridgewater Collection, Lord Francis Egerton.

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109. A Splendid Assemblage of Flowers, consisting of roses of various hues, auriculas, hyacinths, tulips, and abundance of other objects of the garden, grouped in a handsome vase, and placed on a marble table, on which is a bird's nest containing four eggs. A tulip, two rosebuds, an African marigold, and a peony, are hanging down from the cluster. Various insects may be noticed among the flowers, and a snail is creeping on the edge of the table. Engraved by Gareau, in the Le Brun Gallery.

DRAWINGS.

SKETCHES and studies of groups of fruit and flowers by Van Huysum are easily attained, but finished drawings are even much more rare than his pictures, and are, in consequence, proportionably estimable. The following are the only examples of superlative excellence which have come under the Writer's notice.

1. A Bouquet, composed of yellow and white roses, double poppies, anemonies, hyacinths, auriculas, scarlet lychnis, and tulips, &c., grouped in a terra-cotta vase, embossed with cupids, and placed on a marble table, on which are a nest containing three eggs, and some loose flowers.

This drawing is as brilliant in colour, as exquisite in the finishing, and as powerful in its effect, as one of his pictures: it is signed, and dated 1739. For this drawing the artist was paid 2200 *flo.*

Sold in the sale of M. Goll de Frankenstein's collection in 1833, for 1000 *flo.*, and $7\frac{1}{2}$ per cent., near 100*l.*; bought by Mr. S. Woodburn.

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2. The Companion. An Assemblage of Fruit, consisting of purple and sweet-water grapes, melons, plums, &c., grouped with a few flowers. Upon the marble table in front lies a broken walnut, a sprig of raspberries, &c. Dated 1731.

1 *ft.* $5\frac{7}{8}$ *in.* by 1 *ft.* $\frac{3}{4}$ *in.*—C.

For this drawing the artist was paid 1800 *flo.*, according to a receipt in his own handwriting in the family.

Sold in the sale of the collection of M. Goll, Amsterdam, in 1833, for 500 *flo.*, and $7\frac{1}{2}$ per cent., near 50*l.*; bought by Mr. S. Woodburn.

3. A Bouquet, similarly grouped with the preceding, and also exquisitely finished.

Sold in the collection of M. de Vos, Amsterdam, in 1833, for 1000 *flo.*, and 7½ per cent., about 100*l.*

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4. The Companion. A Beautiful Assemblage of Fruit, quite equal in subject and finishing to the preceding.

Sold in the sale of the collection of M. de Vos, for 1200 *flo.*, and 7½ per cent., about 116*l.*

Both were bought for his Excellency the Baron Verstolk Van Soelen.

SCHOLARS AND IMITATORS

OF

JOHN VAN HUYSUM.

It has already been observed, that this extraordinary artist appears to have attained as high a degree of perfection in the representation of fruit and flowers as it is likely human skill will ever achieve. The perfection, therefore, of his best productions must ever bid defiance to successful imitation, or deceptive copying; but although they are thus protected, it must not be supposed that every picture attributed to his hand, in distinguished collections and elsewhere, is really so; for both copies and imitations have been made by adroit practitioners in the science of painting, which have been imposed on the inexperienced and unsuspecting for genuine works. Among the most successful of these painters may be cited:—

Jacob Van Huysum. He was the third son of Justus Van Huysum, and, with his brother John, was instructed by his father in the various branches of decorative painting; he subsequently devoted his studies to copying and imitating his brother's pictures, in which he acquired considerable reputation.

He died in London, in 1746.

Herman Vander Myn was born at Amsterdam in 1684, and is supposed to have learnt the art of painting fruit and flowers under Ernest Steven; but being afterwards attracted by the superior excellence of the pictures of Van Huysum, he appears to have made them his models, and has in some instances succeeded in attaining a general resemblance to that master s style and colouring; and had he continued to pursue exclusively this branch of painting, he would, in all probability, have approached much nearer to the peculiar beauties of that master's works. Prompted by a laudable ambition, he essayed his skill in history and portraiture, in both of which he met with the most flattering encouragement; and had he been less covetous, and more prudent, he might have lived in comfort and respectability, but his indiscretion brought him into difficulties, and he died in a reduced state, in London, in 1741.

John Van Os, both father and son, were eminent painters of fruit and flowers, and appear to have studied with advantage the luminous effects and brilliancy of colouring peculiar to the pictures of Van Huysum. In reference to the works of the younger Van Os, who is now living, a few of his production were exhibited some years back in London, which, for masterly execution, brilliancy of colouring, and powerful effect, have been surpassed by no one. Two of these pictures are now in the Royal Musée, at the Hague.

In addition to the above, may be quoted the names of Wybrand Hendricks; Herman Van Brussel; and John Linthorst, natives of Holland; whose pictures evince that they founded their style on John Van Huysum.

RACHEL RUISCH.

The extraordinary talents of this lady in flower painting, justly entitle her to be placed in succession to Van Huysum, and, like him, to be noticed in the highest terms of commendation. Although this branch of the art is now neglected, in consequence of the little encouragement held out to those who would pursue it, yet such is the superlative beauty of the works of Rachel Ruisch, that, like those by Van Huysum, whenever they appear in the market, there are always found amateurs who will pay liberally for them.

This highly-gifted artist was born at Amsterdam in 1664, and is said to have manifested from her infancy such a decided predilection for drawing, by copying every picture and print that came within her reach, that it was evident to her parents and friends, nature had destined her for the arts. She was therefore placed under the care and direction of William Van Aelst,* a painter of considerable merit, of fruit, flowers,

* Born at Delft in 1620. He pursued his profession in France, Italy, and Holland, and ultimately settled at Amsterdam, where he died in 1679.

and objects of still life. A few years' instruction, aided by a strong natural genius, amply qualified her for the exclusive study of nature.

No sooner had she quitted her instructor, than she applied herself with intense ardour to her studies, and her commencement was marked by productions of her pencil, which both excited general admiration, and gave earnest of that excellence which she ultimately attained. Endowed with extraordinary genius, and a pre-eminent love for her profession, her patience and perseverance in its pursuit were unconquerable. Hitherto the art had been confined to the representation of the ordinary garden flowers; these she had also painted with unrivalled success: but she determined to achieve that which no other painter had attempted, and the treasures of the conservatory opened to her ambition an ample supply for her pencil. Admirers of art now beheld with delight the novelty of a splendid assemblage of the rarest exotics, displayed with such admirable taste and judgment, that while every individual flower was relieved by its companion, the whole presented a group of extraordinary breadth and beauty. Her judgment further suggested the propriety of introducing among the flowers, insects peculiar to the country from whence they were derived, and occasionally a few shells are placed upon the table on which the vase of flowers is deposed. The ability evinced in the selection, composition, and correct drawing of the numerous objects which form her pictures, is, if possible, surpassed by the indescribable beauty of the finishing; here she seems to have worked with inexhaustible patience, and never to have ceased

from her labour until she had attained the delicacy and exquisite texture of the object represented. Her pictures of fruit, although equally elaborate in the execution, and skilful in the compositions, are somewhat inferior to those of her flowers, and this may be accounted for by her having more rarely painted them. But, whether her subjects were fruit or flowers, she appears to have taken great delight in adorning them with splendid butterflies and other insects, and reptiles of the rarest kind, as she drew and touched them with surprising spirit and truth.

Rachel Ruisch married, while young, a portrait painter, of the name of Jurian Pool, by whom she had a family. This change in her state of life is said to have in no way affected her application to her professional pursuit. There was at this period a high and prevailing taste for pictures, whatever the subjects might be, and hence it is not surprising that the beautiful productions of this lady were admired and coveted by every lover of art. John-William, Elector Palatine of Bavaria, who was a liberal patron, engrossed the greater portion of her works, for which he not only paid in a princely manner, but, as a mark of his particular esteem, he also stood godfather for one of her children; and on another occasion he presented her with a service of silver for her toilet, consisting of twenty-eight pieces, and six candlesticks of the same metal.

Although the valuable life of this extraordinary artist was extended to eighty-six years, and she continued to paint with undiminished fervour to nearly the end of her days; yet, from the immense labour

and time she bestowed on her pictures, they are very few in number, and consequently highly estimable in value.* To her talents as an artist, she is said to have added every amiable quality which could render her estimable to her family and friends.

She died the 11th of October 1750, aged 86.

* Two of her most beautiful productions, representing Fruit and Flowers, interspersed with numerous splendid butterflies, rare insects, and shells, were publicly exhibited at Mr. Wilson's rooms (now Messrs. Christie and Manson's), about the year 1810. These superlative works were said to have occupied nearly seven years, and to have been given as a marriage-portion to her daughter.

THE

WORKS

OF

RACHEL RUISCH.

1. A VARIETY of Fruit, tastefully grouped with flowers upon a marble table. Painted with extraordinary perfection, both as to colour and finishing.

1 *ft.* 7 *in.* by 1 *ft.* 3 *in.*—C.

Collection of M. Destouches, . . 1794. . 1001 *fs.* 40*l.*

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2. A Pair. One represents a Collection of Fruit, enriched with a variety of details, such as birds, lizards, and beautiful insects.

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3. The Companion. A Bouquet of Flowers, and a variety of fruit, among which is an open pomegranate.

2 *ft.* 10 *in.* by 2 *ft.* 1 *in.*—C.

Collection of M. Wattier, . . . 1797. . 2700 *fs.* 108*l.*

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4. A Bouquet, most tastefully arranged in a vase, and interspersed with butterflies and other insects.

Collection of M. Bryan, Esq., . . 1798. . . . . 350 *gs.*

5. The Companion. An Assemblage of Fruit, elegantly grouped on a marble table.

Collection of M. Bryan, Esq., . . 1798. . . . . 350 *gs.*

Both this and the companion are said to be finished in a most elaborate manner.

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6. An Assemblage of Fruit, tastefully grouped, and lying on a mossy ground. The artist has also introduced a variety of insects and reptiles, disposed around the trunk of an old tree, the bark of which is painted with singular fidelity.

2 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. Sereville, . . . 1811. . 3500 *fs.* 140*l.*

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7. A Pair. One represents a Beautiful Assortment of Flowers in a Glass Vase.

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8. The Companion. A Variety of Choice Fruit, with a landscape background. Both these excellent pictures are interspersed with a number of rare and beautiful insects.

Sale at Mr. Christie's, ... 1814. (the pair) 350 *gs.*

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9. A Tasteful Assemblage of Flowers, enriched with a variet of butterflies, and other insects, most exquisitely painted.

1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—C.

Collection of the Baroness Thoms, 1816. . 680 *flo.* 64*l.*

Now in the Musée at Amsterdam.

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10. A Rich Assemblage of Fruit, tastefully disposed on the ground. Among the variety which attract the eye is a pile of five peaches, two magnum-bonum plums, and several pomegranates; abundance of grapes of different kinds, with melons, Indian corn, and hazel nuts, are also in the group. On the right is a hedge-sparrow's nest lying on its side, and the eggs, five in number, scattered on the ground; the author of this

mischief appears to be a lizard, which is creeping willy into the nest. Numerous insects, and a tom-tit, are also most admirably introduced.

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11. The Companion. A Splendid Selection of Flowers, disposed in a handsome vase, and placed on a marble table. Among the beautiful variety may be noticed clusters of red and white roses, anemonies, hyacinths, ranunculuses, tulips, and peonies. A large tulip, an African marigold, and a passion flower, &c., are dropping from the bouquet on the table. Signed, and dated 1721.

2 *ft.* 10 *in.* by 2 *ft.* 3 *in.*—C.

The preceding are examples of the rarest excellence and beauty. The fruit piece, in particular, is a fine example of her ability in this department of the art.

In the collection of the late Mrs. Foreman, 1834.

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12. A Cluster of Flowers, consisting of white, red, and yellow roses, poppies, tulips, &c., grouped in a glass bottle, and placed on a marble slab. A white spotted butterfly, and other insects, are admirably introduced among the flowers.

1 *ft.* 5 *in.* by 1 *ft.* 3 *in.*—C.

Now in the Royal Musée at the Hague.

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13. A Splendid Bouquet, chiefly composed of rare exotic flowers, among which, the most conspicuous are two large white ones, of the trumpet shape; the whole are tastefully disposed in a brown Tuscan vase, placed on a marble slab, on which lies a Seville orange and its leaves, and on the opposite side is a handsome butterfly, settled on a curious flower. This admirable production of the pencil is finished throughout with the most elaborate care.

2 *ft.* 10 *in.* by 2 *ft.* 3 *in.*—C.

Imported by the Writer, and sold, in 1830, for 110 *gs.*

In the collection of Richard Simmons, Esq., 1835.

14. A Group of Roses, Poppies, Anemonies, Carnations, marigolds, &c. disposed in a bottle placed on a marble slab, on which lies a rosebud.

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15. The Companion. Anemonies, Hyacinths, Tulips, and a Variety of other Flowers, grouped in a bottle, and placed on a marble table, on which is a hedge-sparrow's nest with four eggs in it, and a cluster of ranunculuses.

1 *ft.* 6¾ *in.* by 1 *ft.* 1½ *in.*—C.

These are signed, and dated 1730, the artist being at that time seventy-six years of age, yet they are exquisitely painted, both as to colour and finishing.

Now in the collection of De Heer Six Van Hillegom.

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16. A Variety of Flowers, consisting of roses, poppies, peonies, &c., tastefully grouped round an old tree, at the foot of which are abundance of wild flowers and plants, intermingled with butterflies, beetles, frogs, and lizards. Every part of this beautiful work is painted with extraordinary care.

3 *ft.* 1 *in.* by 2 *ft.* 4 *in.*—C.

Now in the Gallery at Cassel.

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17. An Assemblage of Flowers, consisting chiefly of roses, poppies, ranunculuses, and carnations, tastefully grouped in a bottle, placed on a marble table. An African marigold, and a ranunculus, have fallen from the cluster. Two shells lie on the table.

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18. The Companion. A Rich Assemblage of Fruits consisting of five peaches, clusters of green and purple grapes, apricots, a Seville orange, Indian corn, raspberries, &c., mingled with a few flowers, and grouped on a marble table, on which is also a chaffinch's nest containing five eggs, one of which a

lizard is devouring. A locust, and a variety of other insects, are judiciously introduced.

2 *ft.* 5 *in.* by 2 *ft.*—C.

Both this and the companion are exquisite productions of the pencil.

Now in the collection of William Wells, Esq.

The preceding are, perhaps, the pair which was sold in Mr. Bryan's collection in 1798.—*See Nos.* 4 and 5, *pages* 497 and 498.

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19. A Splendid Selection of Flowers, grouped in a vase standing on a marble table.

2 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—C.

Now in the Royal Gallery at Munich. Worth 250 *gs.*

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20. A Rich Assemblage of Fruit, of various kinds, grouped on the ground, at the foot of a large tree, near which is a bird's nest containing a single egg. This is a most elaborate and beautiful production.

2 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—C.

Now in the Royal Gallery at Munich. Worth 250*l.*

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21. A Great Variety of Flowers, clustered together at the foot of a tree, among which may be discerned a diversity of insects, and also a frog and a lizard.

2 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—C.

Now in the Royal Gallery at Dresden. Value 250 *gs.*

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22. A Nosegay, composed of the wild rose, and a variety of other flowers, which appear to be fresh gathered, and are laid loosely on a marble table.

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23. The Companion offers a similar Group, consisting of roses of various hues, the marigold, the dragon, and other

flowers, lying on a marble table. In both pictures, butterflies of divers species are introduced.

1 *ft.* $1\frac{1}{4}$ *in.* by $10\frac{1}{2}$ *in.*—C.

Now in the possession of Mr. Artis.

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24. This exquisitely-painted picture is composed of a thistle, around which grows the white convolvulus, and other wild flowers, and with these are mingled a branch of blackberries, some hops, and two ears of corn. A mouse, five butterflies, of divers kinds, and other insects, give additional interest to the group.

11 *in.* by $8\frac{1}{2}$ *in.*—P.

Collection, anonymous, at Messrs. Christie and Co.'s, 1835.

Now in the possession of Mr. Artis.

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25. A Nosegay, composed of red and white roses, marigolds, and various other flowers, on which a butterfly is settled. The bouquet is laid on a table. Engraved by Vanderneer, in the Le Brun Gallery.

1 *ft.* $4\frac{1}{2}$ *in.* by 1 *ft.* $1\frac{1}{2}$ *in.*—C.

This talented lady, although a contemporary with John Van Huysum, was evidently no imitator of his style; but possessing original genius herself, she formed one based on the principles of her instructor, which appeared to her best calculated to represent the objects she chose to paint; and also, like Van Huysum, attained such extraordinary perfection, that no successful imitator of her best works has hitherto appeared.

ADDENDA

TO THE

WORKS OF JACOB RUYSDAEL.

334. A Landscape, presenting a sequestered scene, with a pond on the left, overgrown with aquatic weeds, and fringed with flags. The opposite side is composed of a forest, which occupies a large portion of the picture, and among the trees may be conspicuously seen a crooked beech, growing in the water, in a slanting direction, the boughs of which mingle with those of a fine oak. A man with a bundle at his back is near a log of timber, two geese are in the pool, and a few sheep browse beneath the trees. Done in lithography.

Now in the Royal Gallery at Munich.

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335. A View in Norway, exhibiting a wild and mountainous country, with a cataract rushing between high rocks, overgrown with bushy trees, on the left, and uniting in foam with another volume of water, which, passing between fragments of rocks, and sweeping across the picture, is precipitated over a dam formed of the stems of pine trees on the foreground. A thatched hovel is perceptible among the trees, and a building with a square tower is on the summit of a distant mountain. Done in lithography.

Now in the Royal Gallery at Munich.

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336. Rabbit Hunting. The view is composed of a single hill, of a broken and undulated surface, and a white sandy soil, the whole extent of which is thickly clothed with trees, one of which, and the nearest to the spectator, is an oak with

its trunk injured, and its head bending over a pond, which flows along the left and front. On the opposite side are two huntsmen, one of whom is blowing a horn, while two dogs are in pursuit of their game. Done in lithography.

Now in the Royal Gallery at Munich.

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337. The Dam. The scene represents a landscape, of a broken and rugged surface, with a stream rolling in gurgling eddies along the foreground, with a dam on the left, on the top of which are laid bundles of reeds, forming a bridge; near this a man and a woman are seated, the latter of whom has a child in her arms; beyond these the ground rises, and its summits are covered with clumps of old oak and other trees. The opposite side gives a view over some meadows to the distant village church. There is a clever lithograph of this excellent picture, by Sells.

Now in the Royal Musée at Munich.

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338. View on a Canal in Holland, represented under the aspect of winter. The rustic cottages of the peasantry occupy the left bank of the frozen stream, on which are a man and a boy, the former of whom is pulling along a log of wood; beyond these are seen three children on the ice, and still more remote, two other persons. The face of the country is covered with snow, and the sky is obscured by heavy clouds. Done in lithography.

1 *ft.* 1¼ *in.* by 11½ *in.*—C.

Now in the Royal Gallery at Munich.

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339. A Waterfall. This excellent picture exhibits an open country, divided in the centre by a rapid stream, which flows to the front, and is met in its course by another volume of water rushing from the right, and both are thence precipitated between four masses of rock on the foreground, where they

mix in foam. Four logs of wood lie on a small bank at the side, and in the middle distance is seen a cottage on a rock, from which grow two firs, and a few other trees: near this part may be noticed two peasants driving some cattle over a rustic bridge to the opposite hills. Done in lithography.

2 *ft.* $3\frac{1}{2}$ *in.* by 2 *ft.* $7\frac{3}{4}$ *in.*—C.

Now in the Royal Gallery at Munich.

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340. A Landscape, representing a woody country, under the aspect of evening. The view presents, on the right, a sedgy pool, beyond which is a cottage embosomed in trees. On the opposite side is a rugged road, leading in an oblique direction by the side of a hedge, from whence rise clusters of trees. A peasant is passing along the road.

$11\frac{1}{2}$ *in.* by 1 *ft.* 3 *in.*—C.

Now in the possession of M. Commetter, Hamburgh.

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341. A View, presenting a sequestered woody scene, composed, on the right, of an oak growing on the bank of a sedgy pool, bounded by hills, and on the oppoiste side stands a fine oak, at the foot of which is a peasant keeping a few sheep. Evening.

$8\frac{1}{2}$ *in.* by $9\frac{3}{4}$ *in.*—P.

Now in the possession of M. Commetter, Hamburgh.

---

342. View on a Canal in Holland, under the aspect of winter. The picture is distinguished by an old brick building, on the left of the water, beyond which is a little house, surrounded by a fence. Two men playing at hockey, and a man with a basket at his back, serve to animate the scene.

10 *in.* by 1 *ft.*—P.

Now in the possession of M. Commetter, Hamburgh.

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343. The Angler. This excellent picture exhibits a river, of considerable extent, with a small boat lying near some trees

on the left, and a sailing vessel in the distance. The ruins of an ancient castle, of a most picturesque appearance, occupy the right bank of the stream; and at the base of the building, is a man angling.

1 *ft.* 9 *in.* by 2 *ft.* 1 *in.*—C. (*about.*)

Now in the collection of Lord Wemyss, near Edinburgh.

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344. View of an Ancient Church, and the surrounding country, represented under the aspect of spring, and a fine clear day. The composition offers, on the left, a church, of a picturesque appearance, standing on the skirt of a wood, and beyond it is a cottage, partly concealed by trees. A river flows from this side, in an oblique direction across the country, and is lost in the distance. On the right is a rustic wooden bridge crossing an outlet of the river, and beyond it is a road leading among clusters of trees; in this part is a shepherd driving a flock of sheep over the bridge towards the spectator. Clusters of trees and bushes adorn the farther bank of the stream, and abundance of flags flourish on its margin. Two boats are on the water, in one of which are a man and a woman, and in the other a man; an angler sits at the side of the stream, fishing. This capital picture is distinguished by the freshness of its tones, its extent and diversity of scenery, and the generally luminous effect which prevails.

3 *ft.* 6 *in.* by 4 *ft.* 11 *in.*—C.

Collection of Andrew Harrison, Esq., . 1821. . . 300 *gs.*

It was afterwards sold to Mr. Stacey, of Norwich, for 600 *gs.* and is now in the possession of Charles O'Niel, Esq.

ADDENDA

TO THE

WORKS OF MINDERHOUT HOBBEMA.

125. A Watermill, situate in a well-wooded country. The view offers, on the right, a stream of water, bounded on one side by bushes and trees, which extend to a mill, of a picturesque appearance. The opposite side presents a mass of broken ground, diversified with bushes and abundance of herbage, and at the extremity of this are clusters of trees, which recede each other in admirable gradation, and completely bound the scene. This excellent picture may further be identified by a road from the centre of the foreground leading into the woodlands, and across which are laid decayed trunks of trees, and also by two peasants who are on the road in front, and a cow on the margin of the stream. The delightful appearance of a fine summer's day completes the charm of the scene.

3 *ft.* 3 *in.* by 4 *ft.*—C. (*about.*)

Now in the collection of the Earl of Wemyss.

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126. A Woody Country, with distant cornfields. The composition presents, on the right, a cottage, of a picturesque appearance, in front of which stand two fine oak trees; adjacent to these is a thick wood, intersected by a rivulet, which runs by the side of a high bank to the front ground, amidst flags and other weeds. A man and a woman appear to have just quitted the cottage, at the half-door of which stands a woman; three other persons are perceived in the shade of the wood, and a man with a stick in his hand is passing along a road on the left which leads by the cornfield.

This picture was recently puchased by Mr. O'Niel of Mr. Stacey, of Norwich.

127. The Companion. A Well-Wooded Landscape, with a large piece of water in the foreground, near which is a road leading into the distant country.

2 *ft.* by 2 *ft.* 9 *in.*—P.

Now in the collection of T. Norris, Esq., near Manchester.

ADDENDUM

TO THE

WORKS OF WILLIAM VANDER VELDE.

263. A View on a River in Holland, during a calm, and the aspect of a fine morning. The nearest object to the spectator is a yacht, having four persons on board, one of whom is playing on the violin; a little retired from this vessel is a boat full of passengers approaching, and they appear to have just quitted a ship of war lying in the middle distance; on the right, still more remote, are four other vessels, and in the distance is seen the steeple of a church. The name of the artist is written on a mooring-post at the side.

1 *ft.* 2½ *in.* by 1 *ft.* ½ *in.*—P.

In the collection of Edward William Lake, Esq.

ADDENDUM

TO THE

WORKS OF LUDOLPH BACKHUYZEN.

155. A View off the Dutch Coast, under the aspect of an approaching storm. On the right and front are two men in a boat, fishing. On the opposite side is a coaster under sail, with a boat at her stern, and still more remote are two fishing smacks and a ship of war.

1 *ft.* 6 *in.* by 2 *ft.* 2 *in.*—C.

Now in the collection of Edward William Lake, Esq.

INDEX

TO THE

WORKS OF JACOB RUYSDAEL.

	Page
Notice of the Life Jacob Ruysdael	1

WOODLAND AND COTTAGE SCENERY, &c.

No.		Page
1.	Horses & figures, by A. V. Velde.—1 *ft.* 8 *in.* by 2 *ft.* 1 *in.*	7
6.	Peasant reposing near a cottage; high road over a hill .	9
9.	Woman on an ass; & a herdsman leading a cow *Louvre*	10
10.	Two herdsmen on a bank, and a flock of sheep passing through a stream	*ib.*
12.	Woman on a gray horse, and a man on foot, with cattle, crossing a bridge . . . *P. H. Hope, Esq.*	11
25.	Man angling; cattle in a meadow; brick bridge . .	15
26.	Entrance to a wood.—1 *ft.* 8 *in.* by 2 *ft.* 2 *in.* . .	16
27.	Ducks and ducklings in a sedgy stream *J. Harman, Esq.*	*ib.*
28.	Man lying asleep near a leafless tree; sheep, and a goat .	*ib.*
33.	Man near an old tree, keeping cows.—1 *ft.* 6¼ *in.* by 1 *ft.* 4 *in.*	17
34.	Two men in a boat, one of whom is pushing off from shore	18
36.	Road to a village; a limekiln in the middle distance. .	*ib.*
43.	Ducks in a woody landscape.—2 *ft.* by 3 *ft.* 1 *in.* . .	20
45.	A sluice, and the surrounding meadows . . .	21
46.	Herdsman keeping cattle; 2 trunks of trees on foreground	*ib.*
47.	Corn & other fields; a winding road—1 *ft.* 6 *in.* by 1 *ft.* 9 *in.*	*ib*

No.		Page
51.	Men in a boat; a cottage and haystack *Messrs. Woodburn*	23
52.	A sedgy pool and a corn field; a single peasant *Ditto*	*ib.*
53.	Farm-house on the bank of a river.—9⅝ *in.* by 1 *ft.* ⅝ *in.*	*ib.*
55.	Entrance to a forest.—1 *ft.* 10½ *in.* by 2 *ft.* 3½ *in.* .	24
56.	Herdsman; sheep browsing; cluster of trees on a hill .	*ib.*
57.	Sedgy pond; a peasant with a stick, followed by a dog .	*ib.*
58.	Man followed by two dogs, on a road *J. N. Hughes, Esq.*	*ib.*
63.	Three peasants on the foreground; corn and other fields	26
66	Hague woods.—4 *ft.* 3 *in.* by 5 *ft.* 6 *in.* . . .	27
69.	Figures and horses, by Wouwermans, in a woody country	*ib.*
71.	Man with a pack at his back, leading a little boy . .	28
72.	Cattle, &c. in a landscape	*ib.*
73. 74.	Pair of landscapes . . . *Sir J. Reynolds's sale*	*ib.*
75.	Wood-cutter and another man talking to a woman .	*ib.*
83. 84.	Pair of landscapes . . . *Mr. Bryan's sale*	30
85.	Man on a road leading to a bridge.—2 *ft.* by 2 *ft.* 6 *in.* .	*ib.*
86.	Waggon passing through a pond; several peasants .	*ib.*
89.	Clumps of trees and a pond.—9 *in.* by 1 *ft.* . . .	31
90.	Forest scene; figures by A. V. Velde.—1 *ft.* 2 *in.* by 11 *in.*	*ib.*
96.	Gurgling brook along the foreground . . *Mr. Cane*	32
98.	Landscape; figures by Wouwermans *Holderness Collection*	33
103.	Cavalier on a gray horse; a soldier and a youth on foot.— 3 *ft.* 3 *in.* by 3 *ft.* 5 *in.* . . *Duchess de Berri*	34
104.	Landscape with figures . *Sale of R. Hulse, Esq.*	35
106.	Herdsman driving 2 cows & 7 sheep *Sir A Hume, Bart.*	*ib.*
107.	Cottages and corn fields . *Sale at Mr. Christie's*	*ib.*
108.	Landscape with figures . . *Mrs. Gordon's sale*	*ib.*
113.	Man & a boy followed by 2 dogs, on a road *M. Vrancken*	36
118.	Peasant driving a flock of sheep; a château *M. Albers*	38
121.	Shepherd driving a flock of sheep along a sandy road .	39
123.	Cattle and figures in a wood *Sale of —— Hastings, Esq.*	40
126.	Huntsmen, two dogs, and some sheep. A forest . .	*ib.*
128.	Shepherd and three sheep on a hill; a withered tree .	41
130.	Shepherd and his flock passing a rustic bridge . .	42

No.		Page
131.	Two peasants and a flock of sheep; a convent and a church. —2 *ft.* 7 *in. by* 3 *ft.* . . . *P. Rainier, Esq.*	42
133.	Two peasants and some sheep in a meadow. A brook.— 1 *ft.* 4 *in. by* 1 *ft.* 6 *in.* . . *G. Vivian, Esq.*	43
134.	Huntsman and a dog on a road; two men on a hill.— 2 *ft.* 3 *in. by* 2 *ft.* 11 *in.* . *G. Wilbraham, Esq.*	*ib.*
138.	Man sitting at the roadside; two trunks of trees . .	44
141.	Woman seated conversing with a man; a child near her .	45
143.	Gentlemen retiring from the chase. A wood scene .	46
144.	Cattle and figures in a landscape *Sale of J. Parke, Esq.*	*ib.*
146.	Angler, shepherd, a woman, and some sheep . .	*ib.*
147.	Herdsman driving cattle through a brook . . .	*ib.*
150.	Woody scene, with figures by A. V. Velde . . .	47
151.	Man and a girl descending a hill.—3 *ft.* 1 *in.* by 3 *ft.* 11 *in.*	*ib.*
152.	Wooden bridge supported by piles; a large canal . .	48
153.	Forest scene.—3 *ft.* 4 *in.* by 4 *ft.*	*ib.*
156.	Peasants passing a brook . *Lord Courtenay's sale*	49
157.	Corn field, with a willow growing at its side . . .	*ib.*
167.	Woman leading a boy, passing through water *Franckfort*	52
168.	Herdsman leaning on a cow; another driving some sheep	*ib.*
169.	Boys angling; two ducks flying away from a pool.—1 *ft.* 6 *in.* by 1 *ft.* 10 *in.* . . *Rev. Mr. Clowes*	53
171.	Waggon drawn by four horses; a lady and gentleman.— 2 *ft.* 1 *in.* by 2 *ft.* 5½ *in.* . *Edward Lloyd, Esq.*	*ib.*
172.	Shepherd with a flock of sheep passing a bridge.—. . 1 *ft.* by 1 *ft.* 4 *in.*—C. . . *Sir Charles Bagot*	54
174.	Two gentlemen on horseback, speaking to a herdsman with cattle.—4 *ft.* 2 *in.* by 5 *ft.* 6 *in. Prince of Orange*	55
175.	River overgrown with weeds.—1 *ft.* 8 *in.* by 2 *ft.* 4 *in.* .	*ib.*
179.	Peasants with cattle, passing a wooden bridge . .	56
181.	Two men on a road over a hill; a pond in front . .	57
185.	Marshy pond surrounded with trees and bushes . .	58
186.	Man and a woman on a road near a pond.—11 *in.* by 10 *in.*	*ib.*
188.	Traveller seated near a pond . *Right Hon. A. Baring*	59
189.	Traveller approaching; old oak on bank of a pond *Ditto*	*ib.*
190.	Man standing among reeds, angling . . *Ditto*	60

No. Page

191. Shepherd driving sheep to water *Right Hon. A. Baring* 60
193. Travellers on a road.—1 *ft.* 6 *in.* by 1 *ft.* 11¼ *in.* . . *ib.*
196. Man and a woman seated; a man standing *Acraman, Esq.* 61
197. Man with a pack at his back, led by a dog; man and boy approaching . . . *D. W. Acraman, Esq.* 62
199. Two men under some trees; sheep browsing *M. of Bute* 63
201. Man and a girl mounting a hill; woman at its base . *ib.*
203. Two men in a river with nets; shepherd with sheep.—1 *ft.* 6¼ *in.* by 2 *ft.* ⅜ *in.* . . *Lord Egerton* 64
204. Woman leading a boy on a road; corn and other fields . *ib.*
206. Two herdsmen with three cows & four sheep near a stream *ib.*
213. Woman at the door of a house in a corn field *W. Wells, Esq.* 67
217. Waggoner halting his team at a stream over a road *M. Six* 69
219. Brick bridge over a rapid stream.—2 *ft.* by 2 *ft.* 2 *in.* . *ib.*
221. Woman washing linen in a stream, &c. 70
225. Two men; a waggon loaded with hay *M. of Lansdowne* 72
226. Traveller with a pack, seated at a roadside . *Vienna* *ib.*
228. Shepherd with sheep; river bounded by rocks.—2 *ft.* 9 *in.* by 3 *ft.* 5 *in.* . . *M. Van Sasseghem* *ib.*
230. Stag hunt in a forest.—3 *ft.* 6 *in.* by 3 *ft.* . *Dresden* 73
235. Peasant and dog, two oxen, and farther, three figures . 74
237. Rapid brook through a wood; sheep and waterfowl.—1 *ft.* 9 *in.* by 2 *ft.* 3 *in.* . . *Mr. Hartwright* 75
238. Abrupt hill clothed with lofty trees, & a road under them *ib.*
240. Clump of trees bending over a stream; a boat, and cottages 76
241. Man & boy near a cottage; man & woman at the side of a hill *ib.*
242. Woman and a child on a road; a pond and cottage . *ib.*
243. Man, a woman, sheep, a rustic bridge, and a rapid stream.—3 *ft.* 3 *in.* 2 *ft.* 9½ *in.* . . *Baron Verstolk* *ib.*
245. Man & a woman near a pond, & a third person beyond it.—1 *ft.* ¾ *in.* by 1 *ft.* 2½ *in.* . *J. N. Hughes, Esq.* 77
246. Shepherd and flock; a rippling stream . . . *ib.*
247. Three men and a woman in a boat, in the shade of a tree.—2 *ft.* 1½ *in.* by 1 *ft.* 9¼ *in.* *Henry Bevan, Esq.* *ib.*
251. Cart drawn by two horses, passing a ford . . . 79
252. Man, woman, and two sheep near a wood; a rivulet . *ib.*

No. *Page*

254. Cottage on a hill; peasant at a gate at its side.—
$8\frac{1}{2}$ *in.* by $10\frac{1}{4}$ *in.* . . . *P. Norton, Esq.* 80
257. Woman with a child, crossing a bridge of planks.—
1 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—C. . . *Duc de Berri* 81
261. Two men in a wood, distinguished by a beech . . 83
263. Man on the bank of a river; three sheep browsing, and two people on the opposite side . . . . . *ib.*
264. Woman with a bundle at her back, near a man seated; a man and a girl . . . . *F. Perkins, Esq.*
267. Peasant crossing a plank over a pool; an old wheel at the side of a cottage . . . *Hon. H. Windsor* 85
268. Man, a boy, and a dog; pool in front. . *Ditto* *ib.*
271. Man and a woman in conversation *Lord G. Cavendish* 86
274. Man and a dog; cottage among trees; stream at foot of a bank . . . . . *Dr. Fletcher* 87
275. Man with a dog, keeping sheep.—1 *ft.* 6 *in.* by 2 *ft.* 1 *in.* *ib.*
279. Peasant driving a flock of sheep through a stream; woman and a child . . . *Lord Radnor* 88
281. Shepherd tending sheep; a stream round a hill.—
1 *ft.* $4\frac{1}{4}$ *in.* by 1 *ft.* $9\frac{1}{2}$ *in.* . *H. J. Munro, Esq.* 89
283. Man and a boy driving 3 cows through some water.—
3 *ft.* 4 *in.* by 4 *ft.* 2 *in.* . *Duke of Buccleuch* *ib.*
284. Woman and a boy passing a bridge of boards; farther off are two men . . . *Richard Hall, Esq.* *ib.*
291. Man and a woman with sheep, passing a clump of trees.—
2 *ft.* 2 *in.* by 1 *ft.* 9 *in.* . . . *M. Sillems* 91
293. Woman with a distaff, near a man seated with a dog by him . . . . . *Berlin* 92
296. Man seated; man and boy approaching; a stagnant pool 93
297. Two sportsmen, one is winding his horn . . . *ib.*
298. Three men in a boat, near a little island; two cows in a stream 94
299. Woman seated at the foot of an oak, with a bundle by her.—
2 *ft.* 3 *in.* by 4 *ft.* 3 *in.* . . . *Louvre* *ib.*
300. Man followed by 3 dogs, on a road; trees at its side *Ditto* *ib.*

No.			Page
301.	Woman washing linen; two ducks on a pond	*St. Petersburgh*	94
303.	Heath; man on a road, followed by a dog .	*Ditto*	95
304.	Man and woman in chat; woman seated. Forest	*Ditto*	*ib.*
306.	Man in the shade of a wood, angling; three ducks on a pond	*Ditto*	96
308.	Man, woman, and dog, on a path through a wood	*Ditto*	97
310.	Two peasants on a road; one is seated . .	*Ditto*	*ib.*
311.	Men cutting rushes in a swampy country .	*Ditto*	98
312.	Peasant and a dog on a road, on which lies timber	*Ditto*	*ib.*
313.	Shepherd with two sheep, in a forest	*William Wells, Esq.*	*ib.*
317.	Single-horse cart, two gentlemen on horseback, and others. —2 *ft.* by 2 *ft.* 8 *in.* . . .	*Lord Egerton*	99
319.	Sportsmen and two dogs, in a woody landscape.— 1 *ft.* 9 *in.* by 1 *ft.* 11½ *in.* .	*Earl of Lonsdale*	100
321.	Corn field, with wheat in sheaves	*Duke of Newcastle*	101
324.	Two men on horseback; an oak on the side of a hill.— 2 *ft.* 2 *in.* by 1 *ft.* 10 *in.*	*Cassel*	102
325.	Man with a basket at his back . . .	*Ditto*	*ib.*
326.	Cows and sheep on a road; peasant on a hillock	*Ditto*	*ib.*
330.	Peasant tilling the ground with an ox	*Duke of Brunswick*	103
331.	Woman seated at the foot of a tree . .	*Ditto*	*ib.*
332.	A forest, with a stream in front . .	*Ditto*	*ib.*
333.	Stag hunt in a woody country . . .	*Ditto*	*ib.*
334.	Man with a bundle, near a log of timber .	*Munich*	503
336.	Sportsmen rabbit hunting	*Ditto*	*ib.*
337.	Man and woman sitting near a dam . .	*Ditto*	504
340.	Peasant on a road leading to a cottage	*M. Commetter*	505
341.	Peasant seated at the foot of an oak, keeping sheep	*Ditto*	*ib.*
344.	Man driving a flock of sheep over a bridge; a church		506

WATERFALLS.

5.	Peasants forming a dam, &c.	*Charles Heusch, Esq.*	9
7.	Beech tree across the stream; handsome château on a hill	*Lady Stuart*	*ib*

No.		Page
13.	Round tower and a house on a mountain *Amsterdam*	11
14.	Cottage on a hill; castle on a mountain; rustic bridge *Louwre*	12
16.	Shepherd and flock. Château of Bentheim *Amsterdam*	*ib.*
18.	Two old oaks on a bank; branch of a tree in the water.—2 *ft.* 3 *in.* by 1 *ft.* 9 *in.* . . *De Heer Hodgshon*	13
30.	Two mills, and beautiful clusters of trees . . .	17
40.	Rustic bridge in the distance.—2 *ft.* 1¼ *in.* by 1 *ft.* 7½ *in.*	19
41.	Bridge leading to a hut; a second bridge.—*same size* .	20
42.	Shepherd with sheep on a hill; steeple of a church .	*ib.*
61.	Woodcutter's houses on the summit of mountains .	26
88.	Clusters of trees in the acclivities of mountains . .	31
97.	Woodcutters, by A. V. Velde.—1 *ft.* 3½ *in.* by 1 *ft.* 9½ *in.*	33
99.	Chapel on a hill, whose sides are clothed with trees .	*ib.*
101.	Waterfall . . . *Sale of —— Crawford, Esq.*	*ib.*
105.	Mill ruins; spire of a church *Sale of Edward Coxe, Esq.*	35
109.	Waterfall . . . *Mrs. Gordon's sale*, 1808	*ib.*
110.	Ditto.—11 *in.* by 1 *ft.* 2½ *in.*	36
114.	Woman with a bundle on her head, passing a bridge *Townen*	37
116.	Men charing wood.— 1 *ft.* 5 *in.* by 1 *ft.* 9 *in.* . .	38
117.	Man and a woman with six sheep, passing a bridge .	*ib.*
125.	Shepherd and three sheep on the side of a hill . .	40
127.	Shepherd with his flock passing a ford	41
129.	Artist and an attendant on the declivity of a hill.—3 *ft.* 6 *in.* by 4 *ft.* 11 *in.* . . . *Baron Verstolk*	*ib.*
132.	Man and a woman near logs of wood: sheep on an island	42
136.	Two men and a woman passing a rustic bridge *Mrs. West*	44
137.	Two men, one of whom sits at the foot of a tree . .	*ib.*
140.	Shepherd with a flock; house on a hill . . .	45
145.	Travellers, some of whom are reposing, near a road .	46
148.	A grand cataract . *Sale at Mr. Christie's*, 1814	47
158.	Shepherd with a flock, and other figures . . .	49
160.	Woodcutter's house, near a rustic bridge over a narrow part of a river.	50
161.	Two peasants, followed by a dog; a rustic bridge *Lafitte*	*ib.*

No. Page

162. Building on a hill, and a thick wood on the left *Hague* 51
163. Two trunks of trees lie on a bank on the left *Sir C. Bagot* *ib.*
166. Cottage on the right, among trees . . *Franckfort* 52
170. Two men angling, and a woman with a child in her arms.—
2 *ft.* 9¼ *in.* by 3 *ft.* 4½ *in.* . . *Col. H. Baillie* 53
177. Woman with a child in her arms, and a man reposing near
some paling . . . . *William Beckford, Esq.* 56
178. Shepherd with sheep, passing over a distant bridge.—
2 *ft.* 8 *in.* by 3 *ft.* ¾ *in.* . *Lord C. Townshend* *ib.*
180. Peasants and sheep, by Berghem.—1 *ft.* 7 *in.* by 2 *ft.* . 57
187. Two cottages on a hill, and a rapid flood rolling round it.
—2 *ft.* 1 *in.* by 2 *ft.* 10 *in.* . *Edward Gray, Esq.* 59
192. Church, and a corn field in the second distance. . . 60
194. Man and a woman in a forest, charing wood
L. F. Egerton 61
195. Man on a bank, angling . . . *M. Boursault* *ib.*
198. Sheep browsing on the side of a hill *Marquis of Bute* 62
207. Fort on a hill; a distant village; a pine tree . . 65
209. Peasants driving a flock of sheep over a distant hill.—
3 *ft.* 1 *in.* by 3 *ft.* 1 *in.* . *Abraham Robarts, Esq.* *ib.*
212. Woodcutter's house on the bank of the stream . . 67
216. Shepherd & sheep; rustic hovel, and other houses *Denon* 68
222. Shepherd driving a flock of sheep over a distant bridge.—
2 *ft.* 3 *in.* by 2 *ft.* 9½ *in.* . . . *Earl of Onslow* 70
224. Man with a sack, followed by a dog, crossing a bridge . 71
227. Cataract rolling over two acclivities to the front. Engraved 72
231. Shepherd and sheep; cottage fenced with paling *Dresden* 73
232. Man pursuing a goat; shepherd and sheep.—
2 *ft.* 1 *in.* by 2 *ft.* 6 *in.* . . *Baron Van Brienen* 74
236. Peasants on the side of a hill, and sheep browsing on
a bank . . . . . *De Heer Six* 75
239. Herdsman with cattle, passing a bridge; shepherd &
sheep . . . . . *ib.*
248. Castle on the summit of a distant hill 78
249. Beech lies in the stream, and an old elm stands in the centre
R. Sanderson, Esq. *ib.*

No. *Page*

262. Two spars float on the stream, and four lie on a bank; two pine trees 83
270. Boat-house, and a building with two towers . . 86
273. Man coming from a wood; a rustic bridge, which a woman and a child are passing . . *Dr. Fletcher* *ib.*
280. Cascade rippling along the front; house partly concealed. —1 *ft.* 8 *in.* by 2 *ft.* 3 *in.* . . *H. J. Munro, Esq.* 88
282. Ruin, with a cascade at its base . *M. Dunford* 89
288. Woman at the door of a house; a few sheep *M. Steingracht* 91
289. Man attending a few sheep.— 1 *ft.* 8½ *in.* by 1 *ft.* 11½ *in.* . *De Heer Van Loon* *ib.*
290. Peasants with sheep, passing a rugged road . . *ib.*
295. Rustic house on a hill; tower on a distant mountain *Cassel* 93
305. Shepherd tending sheep and a goat.— 3 *ft.* 6 *in.* by 4 *ft.* 7 *in.* . . . *St. Petersburgh* 96
314. Cataract rushing through a mountainous country *Dulwich* 99
316. Two peasants near a wood; herdsman and cattle passing a bridge . . . . . —— *Martin, Esq.* *ib.*
318. Flock of sheep in a distant part of the river *Earl of Lonsdale* 100
323. Château on a hill.—2 *ft.* 3 *in.* by 2 *ft.* 8 *in.* *Hesse Cassel* 102
327. Houses, and a church in the distance . . *Ditto* *ib.*
328. Cascade among rocks.—3 *ft.* 5 *in.* by 3 *ft.* 3 *in.* *Brunswick* 103
329. Waterfall among mountains.—3 *ft.* 5 *in.* by 3 *ft.* *Ditto* *ib.*
335. Thatched house among trees; a castle on a distant mountain . . . . . *Munich* 503
339. Cottage on a rock, near two firs and other trees *Ditto* 504

CANALS AND RIVERS, WITH WIND AND WATERMILLS.

11. Man on horseback, of whom a beggar is asking charity *Louvre* 11
17. Man raising the dam sluice gate of a mill . . . 12
21. Two men in a boat; three sheep browsing on a declivity 14
29. Château on a mountain; mill in the distance . . 16

No. Page

48. Woodcutter with an axe, near a fallen tree; a woman kneeling 22
50. Man leading a horse to water; a woman with a pot on her head . . . . . *ib.*
59. Boys bathing; woman washing clothes . . . 25
64. Cottage; and on the right a village, and a mill . . 26
68. Watermill in a sandy landscape.—2 *ft.* 4 *in.* by 3 *ft.* . 27
80. Bridge, built of brick; a gateway to a grove; a boat.—2 *ft.* 1½ *in.* by 2 *ft.* 8 *in.* . . . *Dr. Fletcher* 29
87. Cottages and a mill; a fine oak on a knoll at the side . 30
93. Ferry-boat, with a horse and five men in it . . . 31
94. Man raising a sluice.—1 *ft.* 7 *in.* by 2 *ft.* 1 *in.* . . 32
95. Man angling; cattle grazing in the meadows . . *ib.*
102. Man and a boy going towards a woman with a child.—2 *ft.* 6 *in.* by 3 *ft.* 5½ *in.* . . . . *The King* 33
111. Watermill, and a house, built of brick and wood.—1 *ft.* 10½ *in.* by 2 *ft.* 3 *in.* . . *M. Vrancken* 36
115. Herdsman driving a cow and three sheep towards a house.—1 *ft.* 5 *in.* by 1 *ft.* 9 *in.* . . . *Louvain* 37
135. Sluice, with houses and mills, on a dyke *Lord Egerton* 43
142. Watermill. A close scene.—2 *ft.* 2½ *in.* by 2 *ft.* 1¼ *in.* 45
149. Men shutting the dam of the sluice of a mill . . 47
155. Woman and boy near a cottage door 49
159. Shepherd and his flock; monastery and windmill . 50
176. Windmill surrounded by trees, near a river . . . 55
183. Two men in a mill-stream, trout fishing *C. Brind, Esq.* 58
250. Watermill at rest; stream flowing in foam along the front 78
307. Raft on a river bounded by mountains *St. Petersburgh* 96
309. Woman on a bank, and three swans in the water *Ditto* 97
322. Man mending a cask, and another stooping *H. Phillips* 101

VIEWS IN THE ENVIRONS OF HAARLEM. FLAT SCENES.

15. Two men on a road; two cottages; bleaching grounds 12
35. Cavalier in red, and a huntsman followed by two dogs 18

No.			Page
76.	Gentleman on horseback, and two coaches.	*Haarlem*	28
78.	View over an open flat country.—1 *ft.* 2½ *in.* by 1 *ft.* 3 *in.*		29
112.	Weighing-house, fish-market, and canal, at Amsterdam.—1 *ft.* 9 *in.* by 2 *ft.* 2 *in.* . . .	*M. Vrancken*	36
124.	Villages, ruins, and isolated cottages		40
139.	Bleaching grounds.—1 *ft.* 1½ *in.* by 1 *ft.* 5 *in.* . .		44
182.	Peasant at work in a field; traveller and a dog . .		57
200.	Bleaching ground near some cottages	*H. J. Munro, Esq.*	63
202.	Pond in front; two towers rising among trees	*Lord Egerton*	*ib.*
214.	Shepherd seated on a wall of a fortification, and a youth on the ground	*R. Sanderson, Esq.*	67
215.	Similar scene to the preceding .	*William Wells, Esq.*	68
220.	Cottages and bleaching grounds .	*Musée, Amsterdam*	70
234.	View over a flat country, with Haarlem in the distance .		74
244.	Woman with a boy, followed by a dog, are on a road .		77
265.	Shepherd tending his flock; traveller reposing	*Florence*	84
276.	Man followed by a dog; bleaching grounds . . .		87
278.	View over a Dutch town, from an elevation	*Lansdowne*	88
315.	Man on horseback, and a boy on foot . .	*Dulwich*	99

RUINS IN LANDSCAPE SCENERY.

3.	Woman laying out linen to dry .	*Prince d'Arenberg*	8
4.	Peasant driving two cows and some goats; a square tower		*ib.*
22.	Two men, one is sketching, near the ruin of a building .		14
31.	Two peasants with sheep, on a sandy road . . .		17
38.	Man crossing a plank over a stream; walls of a town .		19
39.	Boys bathing; cavalier, of whom a beggar is asking charity		*ib.*
44.	Man leading a child under a lofty arch of a ruin	*C. Bredel*	20
49.	Rugged road to an old brick gateway.—10 *in.* by 1 *ft.* 1¾ *in.*		22
60.	Three persons in a burial ground; tombs, &c.—4 *ft.* 6 *in.* by 5 *ft.* 9 *in.* .	—— *Mackintosh, Esq.*	25
218.	Two peasants & a dog; brick ruin.—1 *ft.* 6 *in.* by 1 *ft.* 9 *in.*		69
233.	Castle of Bentheim; 2 cottages near a road	*Van Brienen*	74

No.		Page
255.	Men angling near some trees. Castle of Brederode .	80
256.	Château, with a high square tower & a moat *G. Stone, Esq.*	*ib.*
258.	Bentheim Castle on a hill; a stream . *T. Kibble Esq.*	81
260.	Convent and church in a hilly country *Hon. Col. Howard*	82
272.	Tower and a wall, on an eminence backed by trees.— 1 *ft.* 6½ *in.* by 1 *ft.* 11½ *in.* . . *Dr. Fletcher*	86
292.	Man on the steps of a house, caressing a dog *Berlin*	92
302.	Man angling; ruin of a castle . . *St. Petersburgh*	95
343.	Ruin of a large castle on a river; man angling *E. of Wemyss*	505

VIEWS IN TOWNS AND VILLAGES.

8.	Haarlem sluice, with vessels, &c. Herring packer's tower	10
24.	Interior of a church . . . *Marquis of Bute*	15
62.	Woman and a child on a road leading to a village . .	26
67.	Village on some rising ground, three persons on the right	27
77.	Traveller alighted from a gray horse at the door of an inn	29
91.	Road leading to a village . *Sale of W. Beckford, Esq.*	31
154.	Woman with a basket on her arm *Right Hon. A. Baring*	48
184.	Two peasants passing a church with a ruined steeple .	58
269.	Amstel at Amsterdam; people on the road; a raft *Hon. Henry Windsor*	85

SEA VIEWS AND COAST SCENES.

2.	Two sailors with long poles on a pier. A storm.— 3 *ft.* 3 *in.* by 4 *ft.* 4 *in.* . *Marquis of Lansdowne*	7
19.	Three ladies on the seashore; one holds a fan *Verstolk*	13
20.	Officer and 2 ladies; 2 men carrying a person in a boat *Ditto*	*ib.*
32.	Four men in a boat; two fishing smacks . . .	17
37.	Fisherman's cottage on the seacoast. A storm *Louvre*	18
70	Huntsman and another person near a cluster of trees .	27

No.			Page
122.	Five women & 4 men; one of the latter carries a woman.—2 *ft.* 9½ *in.* by 3 *ft.* 7½ *in.* . . .	*J. Leader, Esq.*	39
165.	Fishing smack tacking; five fishermen on a sand-bank .		51
173.	Fishing smack approaching a creek	*H. J. Munro, Esq.*	54
208.	Fishermen on the sands of Schevening		65
253.	Boat with three men in it; a fishing smack	*Sir G. Talbot*	79
266.	Fisherman with a basket at his back, on a sand-bank.—2 *ft.* 2 *in.* by 2 *ft.* 10 *in.*	*Belvidere*	84
277.	Two men in a boat, amidst breakers		88
285.	Fishing smack in the centre of the view	*Duke of Rutland*	90
286.	Two fishing boats. Companion to preceding	*Ditto*	*ib.*
287.	Beggar woman following two gentlemen .	*Hague*	*ib.*
294.	Fishing smack with red sails, scudding along the front.—3 *ft.* 3¼ *in.* by 4 *ft.* 8½ *in.* . . .	*Berlin*	92
320.	Storm at sea, taken from a jetty in front	*D. of Newcastle*	101

WINTER SCENES.

23.	Two men and a boy; one is picking up wood	*M. Six*	14
54.	Three persons are on the foreground; buildings and masts in the distance		23
65.	Cottages and windmills.—1 *ft.* 3 *in.* by 1 *ft.* 6 *in.* . .		27
81.	View on a river	*Mr. Bryan's Sale*	30
82.	The companion	*Ditto*	*ib.*
92.	Children playing with snow; persons skating, &c. .		31
100.	Two men in conversation; a brick bridge; windmills .		33
119.	Man descending a platform from old brick arches . .		38
120.	Four men and a dog on a canal.—1 *ft.* 3½ *in.* by 1 *ft.* 4¾ *in.*		39
164.	Peasants, 2 ducks, & a windmill.—1 *ft.* 4 *in.* by 1 *ft.* 9 *in.*		51
205.	Buildings and a round tower; a clump of trees on a bank	*J. R. West, Esq.*	64
210.	A man with two bundles of rushes, and another with a boat-hook . . .	*Right Hon. Sir R. Peel*	66
211.	People sliding and skating on a canal		*ib.*

No. *Page*

223. Traveller passing a lone cottage.—1 *ft.* 5 *in.* by 1 *ft.* 8 *in.* *H. J. Munro, Esq.* 71
259. Man followed by a dog ; four men skating . . . 82
338. View on a canal, with houses on its banks . *Munich* 504
342. Two men playing at hockey on the ice *Mr. Commetter* 505

DRAWINGS and ETCHINGS by Jacob Ruysdael . . . 104

SCHOLARS AND IMITATORS.

Solomon Ruysdael 105
Isaac Koene 106
Van Kessel . . . . . *ib.*
J. de Vries . . . . . *ib.*
Albert Van Everdingen . . . . . *ib.*
Francis Decker 107

INDEX

TO THE

WORKS OF MINDERHOUT HOBBEMA.

Page

Notice of the Life of Minderhout Hobbema . . 109

WOODLAND AND COTTAGE SCENERY.

No.

1. Two cows and a sheep on a dyke ; two peasants conversing with a woman . . *Right Hon. E. J. Littleton* 114
2. Two men with bundles of reeds, and a third with planks.—2 *ft.* 2 *in.* by 2 *ft.* 8 *in.* . . . *Lord Egerton* 115
4. Cottages among trees.—3 *ft.* 4 *in.* by 4 *ft.*—C. . . 116
5. Entrance to a wood.—1 *ft.* by 9½ *in.* . . . . . *ib.*
6. Landscape, &c. . . . *Baron Nagel's sale* *ib.*
7 Two peasants on a pathway.—2 *ft.* 2½ *in.* by 2 *ft.* 7½ *in.* . *ib.*
8. View in Holland . . *Mr. Bryan's sale,* 1798 117
9. Cottages among trees.—2 *ft.* 1 *in.* by 1 *ft.* 7½ *in.* . . *ib.*
11. Peasant crossing a bridge ; a man and a woman fording a stream . . . . . *M. Hodgshon* *ib.*
12. Man chatting with a woman, who sits on the trunk of a tree.—2 *ft.* 7 *in.* by 3 *ft.* 4 *in.* . *J. Harman, Esq.* 118
13. Woman with a child in her arms, seated near a cottage . *ib.*
14. Travellers reposing ; a man with a bundle approaching.—2 *ft.* 6 *in.* by 3 *ft.* 5 *in.* . . *John Lucy, Esq.* *ib.*
15. Woman at the door of a cottage ; in front of it are a man and a girl.—2 *ft.* 7 *in.* by 3 *ft.* 4 *in.* 119

No. *Page*

16. Man on horseback, & a man on foot going towards a wood 2 *ft.* by 2 *ft.* 9 *in.* . . . *H. Phillips, Esq.* 119
17. Man and a boy standing before a woman who is seated; two others in a wood . . *William Wells, Esq.* 120
18. Man angling; another on a bridge; a man and woman chatting . . . . . *Ditto* *ib.*
19. View on the banks of a river . *Sir S. Clarke's sale* 121
20 A sequestered scene, varied with wood and water *Ditto* *ib.*
21. Cottages among trees . . . *Edward Coxe's sale* *ib.*
22. Cottages and figures . . . *N. Desenfans' sale* *ib.*
23. Landscape . . . . *Mr. Jones's sale*, 1812 *ib.*
25. Landscape, with a cottage . . . . *Ditto* *ib.*
26. Anglers, and fishermen drawing their nets . . . *ib.*
27. Two men chatting with a woman who is seated, and a man and a woman walking . . *Edward Gray, Esq.* *ib.*
29. Peasant and a woman with five sheep; two men reposing 123
30. Dutch mansion; coach and horses, and figures on a road *ib.*
32. Man angling, and 8 other figures.—3 *ft.* 1 *in.* by 4 *ft.* 2 *in.* 124
34. View of a Dutch village . *General Stibbert's sale* *ib.*
35. Boat containing five persons; two men angling 11 *in.* by 1 *ft.* ½ *in.* . . . *Messrs. Woodburn* 125
36. Richly-wooded scene . *General Stibbert's sale*, 1811 *ib.*
37 Landscape, with corn fields . . . *J. Parke's sale* *ib.*
38. Landscape, with figures . . . . *Ditto* *ib.*
39. Man, a woman, and a boy in chat; a little alehouse; an octagon church . . . . . *ib.*
40. Boat full of passengers; trees and cottages . . . 126
41. Two travellers approaching; timber lying on either side of a road.—1 *ft.* 8 *in.* by 2 *ft.* 1 *in.* . . . . . *ib.*
42. Man and a woman on the left; a peasant approaching a wood . . . . . *ib.*
43. Woody scene, with cottages & figures *Lord Kinnaird's sale* *ib.*
44. Peasant driving 4 cows & 7 sheep on a road *Dr. Fletcher* *ib.*
45. Man and a boy near a wood, angling.—9⅜ *in.* by 1 *ft.* ½ *in.* *Right Hon. Sir C. Bagot* 127

No. *Page*

46 Man and a dog crossing a bridge, and a man approaching it *Right Hon. Sir C. Bagot* 127

47. Woody landscape *Sale of Hart Davies, Esq.'s collection, Sir J. Erskine* *ib.*

48. View in Holland, with figures *Sir G. Page Turner's sale* 128

49. Cottage in a woody country *Sale by Mr. H. Phillips*, 1815 *ib.*

50. Huntsman on a road, and many other figures . . *ib.*

55. View along a road leading through a hamlet . . . 130

56. Man, a woman, and a boy, standing together.—1 *ft.* ½ *in.* by 1 *ft.* 4 *in.* *Right Hon. Sir R. Peel, Bart.* *ib.*

58. Man in a one-horse cart; a man on foot; gentleman on horseback . . *Right Hon. Lord Wharncliffe* 131

59. Castle of Brederode; sportsman, anglers, &c. *Sir R. Peel* *ib.*

60. Waterfall.—11 *in.* by 9 *in.* 132

63. Man, a woman, & a child, on a road.—3 *ft* by 4 *ft.* (*about.*) —— *Leader, Esq.* 133

64. Sportsman, with attendant & dogs.—2 *ft.* 10 *in.* by 3 *ft.* 11 *in.* *Marquis of Westminster* 134

65. Lady & a gentleman approaching a traveller. Companion *Ditto* *ib.*

66. Man in red, leaning on a staff, near one who is seated, and a third is near them . . . *Baron Van Brienen* 135

68. Man and a woman on a road; a man angling . . 136

70. Woody and well-watered country, with a distant castle . *ib.*

72. Charcoal burners, &c.—1 *ft.* 6 *in.* by 2 *ft.* *P. d'Arenberg* 137

73. Cluster of trees in the centre; a pool of water.—2 *ft.* by 2 *ft.* 8 *in.* . . . . *Count Perigaux* 138

74. Man and a boy standing; a woman seated . . . *ib.*

76. Man standing in conversation with a traveller seated.—1 *ft.* 6 *in.* by 1 *ft.* 8 *in.* . . *Dawson Turner, Esq.* 139

77. Man and a woman walking together on a road . . *ib.*

78. Peasants in a waggon returning from a merry meeting.—2 *ft.* 11 *in.* by 3 *ft.* 5½ *in.* . . *A. Robarts, Esq.* 140

79. Two cows and three sheep; two men, one is seated *Earl of Egremont* *ib.*

No. Page

80. Traveller baiting at an inn; others approaching . . 141
81. Woman with a bundle, and a man, on a road . . *ib.*
82. Hawking party, with attendants and dogs *Hon. H. Windsor* *ib.*
85. Man and a woman on a road; woman at a cottage door.—
1 *ft.* 11½ *in.* by 2 *ft.* 8½ *in.* . . *Doctor Fletcher* 143
86. Gentleman on horseback; two men and a woman, &c.—
2 *ft.* 4 *in.* by 3 *ft.* 7 *in.* . *W. Blathwayte, Esq.* 143
88. Nursery grounds, divided by a long straight road
Right Hon. Sir Robert Peel, Bart. 144
89. Sportsman with his dog and gun, on a road . *M. Six* 145
90. Five villagers on a road, four of them with baskets . *ib.*
91. Three men and a woman on a road; the latter is seated 146
93. Man and a boy descending a hill on the right . . 147
94. Ferry-boat and several persons.—1 *ft.* 11 *in.* by 2 *ft.* 5 *in.* *ib*
95. Woman at the half-door of a house, and a man and a
woman in front of it 148
96. Man in a boat; 2 women & a child on a road *Lord Dover* *ib.*
97. Man, a woman, and a child with a laden horse on a road *ib.*
98. Two men, one is seated, and a third person is near the
door of a house . . *Philip Henry Hope, Esq.* 149
99. Man & a woman descending a road; man on a gray horse *ib.*
100. Richly-wooded country.— 3 *ft.* 2 *in.* by 4 *ft.* *C. Cobbe, Esq.* *ib*
101. Man sitting on the trunk of a tree, and a man and a boy
standing by him . . . . . *C. Heusch* 150
103. Gentleman on horseback, man on foot, and two dogs.—
3 *ft.* 2 *in.* by 4 *ft.* 3 *in.* . . *Marquis of Bute* *ib.*
104. Winter scene in Holland.—1 *ft.* 7 *in.* by 2 *ft.* 3 *in.* *Ditto* 151
106. Two men, one is seated; man and a woman *Mon^r Reviel* 152
107. Hawking party; gentleman on a gray horse, and a coach
and horses . . . . . *Duc de Berri* *ib.*
108. Boat containing three persons, and two men angling.—
1 *ft.* 9 *in.* by 2 *ft.* 3 *in.* . . . *E. Lloyd, Esq.* 153
109. Man and a woman on a road, near a field of wheat.—
10¾ *in.* by 1 *ft.* 2¾ *in.* . . . *C. Bredel, Esq.* *ib.*
110. Peasant with an ass and other cattle, passing a stream
Vienna 154

No. Page
111. Man and a woman near a house *De Heer E. Vander Hoop* 154
112. Man and a woman; a barn in ruins. Companion . *ib.*
114. Lady on a gray horse, and a gentleman on a brown one.—
2 *ft.* $\frac{3}{4}$ *in.* by 2 *ft.* $9\frac{1}{2}$ *in.* . . *His Majesty* 155
115. Man and woman walking together on a road.— . .
2 *ft.* by 2 *ft.* 9 *in.* . . *Right Hon. A. Baring* *ib.*
116. View on the Amstel; a house with a high tower.—
1 *ft.* 11 *in.* by 2 *ft.* 5 *in.* . *F. Perkins, Esq.* 156
118. Artist drawing from nature . . . *Berlin* 157
120. Man seated on the trunk of a tree; linen hanging in an enclosure . . . . . *ib.*
122. Man, a woman, and a child, standing together near a cottage . . . . . *Lord Radnor* 158
123. Lady and gentleman listening to itinerant musicians.—
2 *ft.* 10 *in.* by 2 *ft.* $8\frac{1}{2}$ *in.* . . . *Dulwich* 159
124. Gentleman in a red cloak on a white horse.—
1 *ft.* 11 *in.* by 2 *ft.* 4 *in.* *William Dent Farrer, Esq.* *ib.*
126. Man and a woman quitting a cottage among trees . . 507
127. Woody scene, with a pond in front *Thos. Norris, Esq.* 508

WATERMILLS, SLUICES, &c.

3. Man and a woman crossing a bridge; man and a woman standing near a man seated 115
10. Man under the shade of a tree, two cows, a sheep, a goat, and a dog . . . . . *C. H. Tracy, Esq.* 117
24. Landscape, with a watermill *Mr. Jones's sale*, 1812 121
28. Haarlem sluice at Amsterdam . *Baron Verstolk* 122
31. Sportsman shooting at a covey of ducks; man driving cows.—3 *ft.* $2\frac{1}{2}$ *in.* by 4 *ft.* 4 *in.* *M. Zachary, Esq.* 123
33. Mill on the bank of a canal.—1 *ft.* 10 *in.* by 2 *ft.* 7 *in.* 124
51. Man casting his nets into a river; woman at the foot of some steps . . . . . *Lord F. Egerton* 128
52. Woman with a child at her back reproving a boy, & figures *ib.*

No. Page

53. Horse and cart in front of a mill, and peasants . . 129
54. Overshot watermill.—1 *ft.* 2 *in.* by 1 *ft.* 1¾ *in.* *H. Bevan ib.*
57. Man and boy approaching spectator; woman at a washing-tub 130
61. Two men angling; 3 ducks; woman & a boy *Sir R. Peel* 132
62. Peasant standing in conversation with a woman, who is seated . . . . . *F. Perkins, Esq.* 133
67. Two men angling in front of clusters of trees *His Excellency the Baron Verstolk* 135
69. Bridge over a mill-stream . . *Mad^e Hoffman* 136
71. Two men angling; and three peasants in a meadow.—2 *ft.* 4 *in.* by 3 *ft.* 4½ *in.* . *M. Van Sasseghem* 137
75. Peasant with a long pole on the bank of the water, and a man angling 138
83. Woman on a road, talking to a boy, and farther are two other persons 142
84. Man and two children on a road leading to a church . *ib.*
87. Man with a sack, going towards a miller's house.—3 *ft.* 3 *in.* by 4 *ft.* 3 *in.* . . *Baron Steingracht* 144
92. Woman pulling an ox by a cord through some water.—3 *ft.* 3 *in.* by 4 *ft.* 9 *in.* . *John Walter, Esq.* 146
102. Man angling, ducks on the water . *Marquis of Bute* 150
105. Man with a stick on his shoulders; a man and woman coming 151
113. Man on a road, and a woman sitting at his side.—1 *ft.* 9 *in.* by 2 *ft.* 3 *in.* . . . *His Majesty* 155
117. Two men on the bank of a stream, and a third crossing a bridge . . . . . *Hamilton Palace* 156
119. Boat on the mill-stream, and an old tree in the water . 157
121. Man on the bank of a mill-stream, repairing a cask.—2 *ft.* 3 *in.* by 3 *ft.*—(*about.*) . *De Heer Rombouts* 158
125. Two men on a road, and a cow in a stream near them *Earl of Wemyss* 507

DRAWINGS by Hobbema 160

SCHOLARS AND IMITATORS.

	Page
Jacob Ruysdael	162
Edward Dubois	*ib.*
Van Kessel	*ib.*
Nicholas Rombout, or Rombourg	163
Francis Decker	*ib.*

INDEX

TO THE

WORKS OF JOHN & ANDREW BOTH.

Page

Notice of the Life of John and Andrew Both . . 165

No.

1. The artist studying from nature; a grand scene.—
   6 *ft.* 1 *in.* by 7 *ft.* 10 *in.* . *De Heer Vander Hoop* 170
4. Same subject, with a cascade and rivulet *W. Beckford, Esq.* 172
30. Same subject; gentleman on a gray horse . . . 183
68. Same subject; muleteers . . *De Heer Cranenburg* 196
88. Artist drawing from nature; a shepherd by him . . 203
2. Man on a mule passing a brook; waggon drawn by 2 oxen 172
3. Travellers with laden asses; waggon drawn by four horses 172
5. Ferry-boat with three passengers, and persons waiting its arrival 173
42. Same subject; a lady on a gray horse; a gentleman and a boy on shore 185
49. Same subject; man with a burthened mule . . . 187
6. Travellers reposing, and a waggon drawn by two oxen . 173
7. Judgment of Paris . . *Richard Simmons, Esq.* 174
8. Two travellers reposing, and a muleteer arriving . . *ib.*
9. Peasant on a mule, driving two others laden with casks.—
   2 *ft.* 8 *in.* by 3 *ft.* 8 *in.* . . . *M. Bleuland* 175
10. Nymphs bathing; figures by Poelemburg . . . *ib.*

No. *Page*

11. Travellers halting under the shade of some trees.—
1 *ft.* 6 *in.* by 1 *ft.* 11 *in.* . . *Musée, Amsterdam* 176
12. Travellers reposing, and others watching cattle . . *ib.*
13. Women (eight) on the bank of a river, by Poelemburg . *ib.*
14. Travellers meeting a herdsman . . *Mad^e Hoffman* *ib.*
15. Landscape with figures.—1 *ft.* 5 *in.* by 2 *ft.* . . . 177
16. Flight into Egypt.—1 *ft.* ½ *in.* by 1 *ft.* 4 *in.* . . . *ib.*
17. Peasants with cattle. Sunset.—8 *in.* by 1 *ft.* 1½ *in.* . *ib.*
18. Woman with two children. Companion . . . 178
19. Muleteer with two laden beasts; peasant driving an ox.—
1 *ft.* 2½ *in.* by 1 *ft.* 7¾ *in.* . *De Heer Vander Hoop* *ib.*
20. Muleteer seated sideways on his beast, playing a guitar.—
1 *ft.* 6½ *in.* by 2 *ft.* 2 *in.* . *William Wells, Esq.* *ib.*
21. Two travellers, one on a mule, on a road, and others on
a bridge.—1 *ft.* 4½ *in.* by 1 *ft.* 2½ *in.* . . . 179
22. Cascade flowing from the side of rocks.—
2 *ft.* by 2 *ft.* 3½ *in.* . . . . . *ib.*
23. Three travellers halting, and conversing with a peasant . *ib.*
24. Muleteers and peasants. Diana and nymphs *M. Zachary* 180
25. Muleteer watering his beast at a fountain *P. d'Arenberg* *ib.*
26. Banditti conducting prisoners along a road *Lord Dundas* 181
27. Youths bathing, and cattle watering *Lord F. Egerton* *ib.*
28. Woman on an ass led by a man on foot 182
29. Travellers passing a ford, and others halting.—
3 *ft.* 5¼ *in.* by 4 *ft.* 4 *in* . . —— *Martin, Esq.* *ib.*
31. Peasants with horses and mules on a road *E. Coxe, Esq.* 183
32. Hilly scene, under the aspect of evening . *Jones's sale* *ib.*
33. Landscape with cattle . . . . . *Ditto* 184
34. View in Italy . . . . . *Ditto* *ib.*
35. Peasant seated playing on a pipe; three travellers, one
leads a horse . . . . *Count Perigaux* *ib.*
36. Woman on a mule, peasant on foot.—1 *ft.* 8 *in.* by 2 *ft.* 2 *in.* *ib.*
37. View in Italy . . *Sale of Sir Henry Gott, Bart.* *ib.*
38. Cattle and figures in a landscape *Hon. T. Grenville's sale* *ib.*
39. Three travellers reposing; a man, a woman, and an ass, on
a road 185

No. *Page*

40. Travellers and cattle; two trees, with their stems crossing, are in front 185
41. Peasants seated, playing on a guitar; another stands by him *ib.*
43. Ruins of a castle near a river . *H. Elwyn's sale* 186
44. Landscape with cattle, &c. . *General Craig's sale* *ib.*
45. Same . . . . *M. De la Hante's sale*, 1814 *ib.*
46. Same . . . . *Sir G. P. Turner's sale*, 1815 *ib.*
47. Philip baptising the eunuch . . . *His Majesty* *ib.*
48. Same subject . . . . *Paul Methuen, Esq.* 187
50. Small landscape, &c. . . *Sale of John Knight, Esq.* 188
51. Woman on a mule, and a man on foot.—*See also No.* 36 . *ib.*
52. Woman on a mule, led by a peasant, followed by another with two mules . . *Abraham Robarts, Esq.* *ib.*
53. Peasant on a laden ass; woman with a distaff: ruins.—1 *ft.* 3 *in.* by 1 *ft.* 7 *in.* . . *Edward Lloyd, Esq.* 189
54. Peasants playing at racket on a road near buildings . *ib.*
55. Two gentlemen on horseback, saluting *Dr. Fletcher* 190
56. Woman on a mule, man driving another, & a herdsman.—2 *ft.* 9 *in.* by 3 *ft.* 5 *in.* . . . *M. Boursault* *ib.*
57. Travellers refreshing their beasts at a stream . . . 191
58. Travellers driving cattle to water; a cascade . . . *ib.*
59. Man on an ass playing on a guitar; two peasants, one seated . . . . . *ib.*
60. Travellers halting under the shade of trees; a waterfall 192
61. Peasant driving a laden ass, and three oxen; man on a white mule . . . . *Charles Bullin, Esq.* *ib.*
62. Two travellers on foot, a woman on an ass, and a laden mule 193
63. Abraham conducting Hagar and Ishmael on their road.—3 *ft.* 6 *in.* by 4 *ft.* . . . *H. Munro, Esq.* *ib.*
64. Muleteer and his stubborn beast . *John Walter, Esq.* 194
65. Huntsman refreshing at a cascade *P. H. Hope, Esq.* *ib.*
66. Six men and a woman, one lies asleep near some game.—3 *ft.* 9 *in.* by 4 *ft.* 8½ *in.* . . *De Heer Van Loon* 195
67. Peasants with mules laden with casks . . *Ditto* *ib.*
69. Woman on an ass, man driving a laden mule, and another conducting an ass . . . *National Gallery* 196

No.			Page
70.	Peasant with a bundle, driving two mules	*Mr. Earl*	197
71.	Two muleteers with beast laden with casks and bales of goods	*Dresden*	*ib.*
72.	Two travellers on horseback; a stone bridge	*Ditto*	198
73.	Two men on horseback; peasant with a mule	*Ditto*	*ib.*
74.	Woman, with a child in her arms, on a mule, man on horseback		*ib.*
75.	Woman on a mule, man on foot, passing over a bridge.—4 *ft.* 2 *in.* by 3 *ft.* 1 *in.*	*Dresden*	199
76.	Peasant leading a mule; in another part is a man on a mule	*M. Van Lankeren*	*ib.*
77.	Two men in conversation; farther are a waggon and horses 4 *ft.* by 3 *ft.* 4 *in.*—(*about.*) .	*Madame Hoffman*	*ib.*
78.	Two herdsmen and two goats; farther are a man on a mule, and another on foot	*Right Hon. A. Baring*	*ib.*
79.	Herdsmen in conversation on a road . .	*Louvre*	200
80.	Peasants watering their cattle at a fountain	*J. Harman*	*ib.*
81.	Traveller leading his beast over a rustic bridge	*Louvre*	201
82.	Two gentlemen; one has dismounted from a gray horse.—3 *ft.* 9 *in.* by 5 *ft.* 1 *in.* . .	*Prince of Orange*	*ib.*
83.	Woman on a mule; peasant on foot, driving three cows.—7 *ft.* 6 *in.* by 5 *ft.* 6 *in.*	*Madrid*	202
84.	Monks in a wild mountainous country . .	*Ditto*	*ib.*
85.	Peasant with two laden mules and an ass	*Duc de Berri*	*ib.*
86.	Two peasants, one seated, and on a road is a woman on a mule, &c.		203
87.	Man on horseback, & others on foot.—1 *ft.* 3 *in.* by 1 *ft.* 6 *in.*		*ib.*
89.	Four men, one of whom is getting water from a cascade.—4 *ft.* by 3 *ft.* 6 *in.*—(*about*) .	*Earl Cowper*	204
90.	Peasants with laden horses; oxen attached to a waggon.—1 *ft.* 4 *in.* by 2 *ft.*	*Frankfort*	*ib.*
91.	Peasant seated on a bank washing his feet in a stream.—1 *ft.* 6 *in.* by 2 *ft.* 2 *in.* . . .	*Colonel Gray*	*ib.*
92.	Muleteers and waggon laden with wood	*Baron Delessert*	205
93.	Boys bathing; three travellers on a road	*Baron Fagel*	*ib.*

No.			Page
94.	Soldiers conducting prisoners .	*Edward Gray, Esq.*	206
95.	Muleteer conversing with a woman ; boy, & two mules.— 1 *ft.* 6½ *in.* by 2 *ft.* 1 *in.* . .	*Baron Steengracht*	*ib.*
96.	Gentleman on a mule ; man on foot ; carriers with mule.— 2 *ft.* 2½ *in.* by 2 *ft.* 7 *in.* .	*Baron Van Brienen*	*ib.*
97.	Fishermen pulling in their nets	*De Heer Six Van Hillegom*	207
98.	Man leading a laden mule, accompanied by a traveller	*Hague*	*ib.*
99.	Herdsman with cattle passing a rustic bridge	*Baron Nagel*	208
100.	Two men with four laden mules, one of them is on a horse		*ib.*
101.	Traveller on a gray horse, holding the reins of a mule.— 11½ *in.* by 1 *ft.* 2¾ *in.* . .	*Lord F. Egerton*	*ib.*
102.	Two muleteers with laden beasts, and a woman on an ass		209
103.	Peasant driving a mule laden with panniers ; two gentlemen on horseback . .	*Charles Bredel, Esq.*	*ib.*
104.	Mercury and Battus . .	*Munich Gallery*	*ib.*
105.	Two sportsmen with guns ; peasants with mules and sheep	*Florence*	210
106.	Travellers with laden horses ; peasant with a herd of goats. —2 *ft.* 1½ *in.* by 2 *ft.* 9 *in.* . .	*Hesse Cassel*	*ib.*
107.	Man seated sideways on a mule, driving another laden with casks	*Mr. Artis*	*ib.*
108.	Woman on horseback ; man leading a laden mule.— 3 *ft.* 4 *in.* by 3 *ft.* 6 *in.* .	*Duke of Brunswick*	211
109.	Peasants with cattle on a road . . .	*Ditto*	*ib.*
110.	Pilgrim in conversation with a herdsman	*M. of Westminster*	*ib.*
111.	Man seated sideways on a mule, another on foot, and three other travellers . . .	*St. Petersburgh*	212
112.	Man on a gray horse, a man on foot, preceded by another with laden mules . . .	*F. Perkins, Esq.*	*ib.*
113.	Man on a mule, driving a laden mule and an ox through a pool	*Dulwich*	213
114.	Waggon drawn by two horses ; a peasant, a horse, and an ass	*Ditto*	*ib.*
115.	Peasant seated sideways on a horse ; boy giving his mule water	*Ditto*	214

No.			Page
116.	Dismounted travellers crossing a brook .	*Dulwich*	214
117.	Travellers refreshing at a stream; a cart and horses, and woman with a basket		*ib.*
118.	Muleteer with two laden beasts; two men and a woman reposing		215
119.	Four peasants in conversation, one is seated sideways on an ass	*Munich*	*ib.*
120.	Travellers attacked by robbers . . .	*Ditto*	216
121.	Travellers and herdsmen with cattle .	*Cambridge*	*ib.*
122.	Two herdsmen and a boy in conversation . . .		217
123.	View of the Lake of Bolseno . .	*Mrs. Arnold*	*ib.*
124.	Landscape and figures . .	*Lord de Dunstanville*	*ib.*
125.	Same	*Ditto*	*ib.*
126.	Same	*Bishop of Durham*	*ib.*
127.	Sportsmen in a landscape . . .	*Earl Harcourt*	218
128.	View of the Ponte Mola . .	*Sir William Gomm*	*ib.*
129.	The waterfalls at Tivoli	*Rev. Archdeacon Cambridge*	*ib.*

DRAWINGS and ETCHINGS by Both 219

SCHOLARS AND IMITATORS.

William de Heusch 221
Jacob de Heusch . . . . . *ib.*
John Wills, or Wilts 222
William Van Swaanenburg . . . . . *ib.*
Frederick Moucheron . . . . . *ib.*
Isaac Moucheron 223
Henry Verschuring . . . . . *ib.*

INDEX

TO THE

WORKS OF JOHN WYNANTS.

Page

Notice of the Life of John Wynants . . . 225

LANDSCAPES, IN WHICH SPORTSMEN ARE INTRODUCED.

No.

5. HUNTSMEN, with attendants & dogs, in pursuit of a stag 229
7. Huntsman in full gallop, attendants and dogs, in pursuit of hares . . . . . *ib.*
8. Huntsmen with dogs descending a hill 230
15. Two sportsmen reposing.—3 *ft.* 6 *in.* by 4 *ft.* 6 *in.* *Louvre* 231
16. Sportsmen with two dogs on a hill; woman seated . *Baron Delessert* 232
24. Sportsman with his gun & dog; two persons on horseback 234
25. Gentleman with an attendant, hawking.—8 *in.* by 1 *ft.* . 235
26. Huntsmen on a hill, reposing; man on horseback, and a man on foot . . . . . *ib.*
27. Two sportsmen, one is seated; boys tumbling.— 4 *ft.* 6 *in.* by 6 *ft.* . . . . *Earl of Radnor* *ib.*
28. Sportsman with his gun and two dogs.— . . . 1 *ft.* 1 *in.* by 1 *ft.* 4 *in.* . . . . *Ditto* 236
30. Huntsman with a gun and dog; shepherd seated, and his flock browsing . . . *C. H. Tracey, Esq.* *ib.*
31. Gentleman on horseback, and a whipper-in; dogs; shepherd and flock 237

No. *Page*

35. Huntsmen and dog in pursuit of a stag 238
36. Sportsmen on a road; a black and white spaniel in front *ib.*
43. Huntsman on a gray horse, full gallop *Duke of Rutland* 240
44. Gentleman and a lady on horseback, and attendants, hawking . . . . . *Lady Mildmay* *ib.*
46. Two sportsmen with guns, a servant holding dogs in leash 241
49. Man with a woman on his back, passing through some water *Dr. Fletcher* 242
50. Gentlemen hawking; a falconer with hawks . . 243
53. Hawking party.—8½ *in.* by 6½ *in.* . . . . . *ib.*
59. Falconer followed by four dogs; a traveller resting; lady and gentleman on horseback . *J. R. West, Esq.* 245
63. Gentleman on horseback, and others on foot, with dogs 246
66. Sportsman and dog; woman seated; man standing by her 247
67. Two sportsmen, with two attendants and five dogs.—3 *ft.* 1 *in.* by 3 *ft.* 9½ *in.* . . *A. Robarts, Esq.* *ib.*
71. Sportsman and dogs; post-waggon, and boys tumbling at his side . . . . . *Baron Van Brienen* 248
72. Two gentlemen on horseback, preceded by a boy following two dogs. 249
74. Ducks, geese, & a stork, in a rivulet; sportsman with dogs *Franckfort* *ib.*
75. Falconer with hawks, another seated; a lady & gentleman *Duc de Berri* 250
76. Huntsmen engaged in the chase.—2 *ft.* 1 *in.* by 1 *ft.* 11 *in.* *ib.*
84. Sportsman firing at some game; cavaliers watering their steeds 253
87. Huntsmen and anglers; ducks in a pond . . . 254
89. Two sportsmen, one seated; gentleman on horseback . *ib.*
99. Sportsman descending a hill with his dogs, some of which are drinking at a pool 257
105. Lady on a bay horse; a gentleman firing at a waterfowl *J. N. Hughes, Esq.* 259
111. Gipsies reposing; two sportsmen on horseback *Vienna* 260
113. Sportsman chastising a dog.—2 *ft.* by 2 *ft.* 6 *in.* *Ditto* 261

No. *Page*

114. Two gentlemen on horseback, with falconers and dogs *A. Robarts, Esq.* 261

115. Gentleman holding a gray horse, and speaking to a man, seated . . . *De Heer Six Van Hillegom* 262

117. Sportsman with a gun watching his two dogs *Amsterdam* 263

120. Woman with brass can, crossing a bridge ; cows ; sportsmen *Lord F. Egerton* *ib.*

122. Huntsman with hawks and four dogs ; lady & gentleman *Dr. Fletcher* 264

124. Gentleman on a white horse, casting off a hawk, and another on a chestnut horse . . *His Majesty* 265

126. Four sportsmen hawking and four dogs.— 2 *ft.* by 2 *ft.* 5 *in.* . . . . *M. Boursault* *ib.*

133. Sportsman with his dog & gun.—1 *ft.* 3 *in.* by 1 *ft.* 7 *in.* *Baron Verstolk* 268

134. Gentleman on a white horse ; man with a hare . . *ib.*

139. Sportsman on a gray horse ; falconer with hawks *Louvre* 269

142. Peasant driving two cows and a few sheep to water ; gentleman with a gun 271

148. Woman with a bundle on her head, and leading a child *Charles Heusch, Esq.* 272

150. Woman on an ass, conversing with travellers . . 273

153. Two sportsmen, one stands with his gun in his hand, the other is seated . . *Thomas Hardman, Esq.* 274

175. Same subject, a man with a bundle, a boy driving a cow 281

154. Gentlemen on horseback, preceded by a man on foot . *Edward Lloyd, Esq.* 274

161. Sportsman getting over a fence, his dog having caught a hare . . . . . *Hermitage* 277

163. Sportsman firing at a bird ; horse frightened . . *F. Perkins, Esq.* *ib.*

169. Sportsman on a gray horse ; another on foot, with a gun and dogs . . . . . *Munich* 279

171. Lady on a brown horse, and a gentleman on a gray one, hawking . . . . . *Ditto* 280

No. *Page*

176. Gentleman and a lady on horseback; an attendant holds her steed . . . . *Duke of Rechberg* 281

LANDSCAPES, WITH HERDSMEN, CATTLE, TRAVELLERS, &c.

1. Lady on horseback, & a man holding a horse by the bridle 228
2. Man, a woman, and a child; house in a fence . . *ib.*
3. Man on horseback, followed by a dog; windmill on a hill *ib.*
4. Woman with a child, and a man on horseback . . 229
6. Old gateway & some houses; two old trees near a bridge *ib.*
9. Traveller followed by a dog; a cavalier, and a man on foot 230
10. Gentleman riding full gallop, followed by a dog . . *ib.*
11. Thatched cottage and a fence enclosing some fine trees . *ib.*
12. Gentleman on a white horse; two dogs and a beggar . 231
13. Two travellers, one is seated; a man on horseback . *ib.*
14. Man at the half-door of a cottage, looking at poultry . *ib.*
17. A bridge and a road near a sandhill *Baron Delessert* 232
18. A herd of swine on a road . . . . *Ditto* *ib.*
19. Man followed by a dog; man and woman sitting by the roadside . . . . . *ib.*
20. Woman seated near an old tree, with a child by her, and a man lying down 233
21. Beggar with a child, asking alms of a gentleman on a gray horse . . . . . *Lord F. Egerton* *ib.*
22. Woman at the door of a farm-house, looking at poultry . 234
118. Same subject. Woman with a basket, leading a child by the hand . . . . . *Amsterdam* 263
23. Two travellers, one is seated near a pool; beyond, is a third with a dog 234
29. Cart drawn by two horses, man on foot, & a woman seated 236
32. Two cavaliers galloping along a road.—10 *in.* by 1 *ft.* 2 *in.* 237
33. Woman seated near a brook, and a man standing by her 238
34. Peasant entering a gateway; man and woman on a road. *ib.*

No. *Page*

37. Herdsman followed by a dog, driving three cows and several sheep . . . . *Duc de Berri* 238
38. Man on a white horse, with poultry 239
39. Two men standing by two women, who are seated . . *ib.*
40. Peasants on a road; a pond at the foot of a hillock . *ib.*
41. Man and a dog near a winding road. Companion . . 240
42. Woman and a child on a road, and beyond them is a peasant with sheep . . . . . *ib.*
45. Peasant with cattle; a woman on horseback . . 241
47. Herdsman and a boy, driving four oxen and some cows *Edward Gray, Esq.* 242
48. Lady and a gentleman on horseback, relieving beggars . *ib.*
51. Woman scouring a pot on a cask; man on horseback, with a sack 243
52. Woman ascending some steps; man passing a gateway . *ib.*
54. Shepherd driving a flock over a bridge leading to the entrance of a town 244
55. Two persons approaching a drawbridge.—$8\frac{1}{2}$ *in.* by $6\frac{1}{2}$ *in.* *ib.*
56. Woman seated in a hovel conversing with a man . . *ib.*
57. Woman seated; a man standing by her, looking at anglers . . . . . *ib.*
58. Woman holding a child; a man leaning on a stick, standing by her.—1 *ft.* 1 *in.* by 1 *ft.* . . . . *ib.*
60. Herdsman and a woman driving two cows, five sheep, and a goat . . . . . *Lord F. Egerton* 245
61. Lady on horseback; a gentleman on foot, and a servant holding his horse . . . . . *ib.*
132. Same subject.—2 *ft.* by 2 *ft.* 8 *in.* *De Herr Van Loon* 267
62. Sheep in an enclosed meadow.—1 *ft.* 10 *in.* by 1 *ft.* 6 *in.* 246
64. Two women seated at the base of a sand-bank, &c. *Lord Dover* *ib.*
65. Woman seated, suckling a child; man standing by her . *ib.*
68. Peasant driving three cows, three sheep, and a goat . 248
69. Four men on foot, & a woman on an ass; two men on a hill . . . . . *ib.*
70. Man and a woman seated at the roadside *Baron Fagel* *ib.*

No. *Page*

73. Two men, a woman, and several children, near a fence; cart and horses 249
77. Peasants with cattle on a winding road . . . 251
78. Two travellers standing near a woman who is seated . *ib.*
79. Cattle and figures . . *Sale of W. Willett, Esq.* *ib.*
80. Woody scene, with cattle and figures *Mr. P. Coxe's sale* *ib.*
81. Highwaymen attacking travellers *Lord C. Townshend* *ib.*
106. Same subject.—1 *ft.* 3 *in.* by 1 *ft.* 6½ *in.* *J. N. Hughes, Esq.* 259
82. Woman leading a little boy, and a dog lapping at a pool *Duc de Berri* 252
83. Travellers seated by roadside 253
85. Hill surrounded by a fence; a pond on the right . . 253
86. Peasant with a dog, driving three oxen and five sheep . *ib.*
88. Cattle and figures, in a landscape . *Mr. Hope's sale* 234
90. Cattle & figures, by Wouwermans *Mr. Knight's sale* *ib.*
91. Château, and the surrounding country . . . . *ib.*
92. Cattle and figures, by A. V. Velde, in a beautiful landscape 255
93. Traveller seated, a dog barking at some sheep, & two oxen *Right Hon. Sir Robert Peel* *ib.*
94. Woman on horseback, a man on foot, 3 cows, and 4 sheep *Ditto* *ib.*
95. Cattle and figures, in a landscape *Lord Radstock's sale* 256
96. Peasant with a bundle; woman leading a child; watermill *ib.*
97. Man on horseback, with a woman up behind him . . *ib.*
98. Peasant & poultry on a road, near a cottage.—9 *in.* by 8 *in.* 257
100. Peasant with a bundle, driving two cows and five sheep *ib.*
101. Gentleman on a gray horse, relieving mendicants . . *ib.*
102. Traveller with a package, and a woman; poor woman with children 258
103. Peasant driving a few sheep. — 1 *ft.* 1 *in.* by 1 *ft.* 3½ *in.* *ib.*
104. Gentleman on a white horse; woman suckling a child . *ib.*
107. Woman driving a flock of sheep through an archway *M. Van Sasseghem* 259
108. Man on horseback, and two men on foot, driving six oxen *C. Bredel, Esq.* *ib.*
109. Lady and gentleman on horseback, relieving a beggar boy 260

No. Page
110. Gentleman on a gray horse, relieving a poor woman *Vienna* 260
112. Peasant driving a herd of seven cows; three hogs at the side . . . . . *Louvre* 261
116. Peasant and a woman on a road; a traveller seated at its side . . . . . *Hague* 262
119. Woman on horseback, and two men on foot, driving three cows and some sheep . . *Lord F. Egerton* 263
120. Woman passing a bridge; cows on a road . *Ditto* *ib.*
121. Two men angling.—2 *ft.* 1 *in.* by 2 *ft.* 9½ *in.* *Ditto* 264
123. Woman with a bundle on her head, & a child, approaching *ib.*
125. Ducks and geese on a rivulet . *Sir G. Warrender* 265
127. Woman with a basket on her head, and a boy by her side 266
128. Woman carrying a rake, & a man with a pack on his back *ib.*
129. Gipsy telling a cavalier his fortune *Duke of Rutland* *ib.*
130. Artist seated, drawing; a woman standing by him . 267
131. Three geese, by Wyntranck, near a bridge *Baron Steengracht* *ib.*
135. Woman on an ass; man on foot; traveller with horses *Hesse Cassel* 268
136. Gentleman on a gray horse; a man on foot; a woman seated . . . . . *His Majesty* 269
137. Traveller standing by another, who is seated *Hesse Cassel* *ib.*
138. Peasant and a woman in conversation; two cavaliers *Ditto* *ib.*
140. Lady and a gentleman observing a youth angling *Duc de Berri* 270
141. Gentleman on a white horse speaking to two men on foot *Right Hon. A. Baring* *ib.*
143. Traveller watering his horse, in a pond; woman and youth *Hermitage* 271
144. Farm-house, and a great variety of domestic poultry *Ditto* *ib.*
145. Domestic poultry, in a Landscape . . *Ditto* 272
146. Same, with a goat passing a bridge . . *Ditto* *ib.*
147. Gentleman on a bay horse; man and a woman seated *Baron Steengracht* *ib.*
149. Woman on an ass, man on foot, and a dog . . . 273
151. Groom leading a horse out of a gateway, for a gentleman 274

No. *Page*
152. Man on horseback, and two men on foot, followed by a dog 274
155. Gentleman on a white horse about to pass a stream *Rev. Mr. Clowes* 275
156. Three travellers on a road; a pond in front . . . *ib.*
157. Gentleman on horseback, speaking to a traveller seated . *ib.*
158. Woman with a bundle on her head, passing a bridge . 276
159. An oak tree, with thistles growing at its base *F. Fraser, Esq.* *ib.*
160. Woman with a child, conversing with a man seated *Ditto* *ib.*
162. Traveller followed by a dog, man with a pack, & a woman 277
164. Two sheep on a road; farther is a traveller . . . 278
165. Old trees amidst docks; a sandhill . . *Dulwich* *ib.*
166. Cow drinking at a pond. Companion . . *Ditto* *ib.*
167. Gentleman wearing a scarlet cloak; a fortification *Ditto* *ib.*
168. Gentleman on a white horse, man on foot, & 3 dogs *Ditto* *ib.*
170. Herdsman with a staff, a woman with linen, two cows, sheep, and goats . . . . . *Munich* 279
172. Shepherds conducting their flock over a hill *Dresden* 280
173. Woman carrying a package on her back, driving an ass *Ditto* *ib.*
174. Woman on a white horse, with cows and sheep, going through an archway . . . . . *Ditto* 281

SCHOLARS AND IMITATORS.

Philip Wouwermans 283
Adrian Vander Velde 284

INDEX

TO THE

WORKS OF ADAM PYNAKER

Page

Notice of the Life of Adam Pynaker 285

LANDSCAPES WITH PEASANTS AND CATTLE, AND SEAPORTS.

No.

1. MERCHANTS and others occupied with bales of goods . 287
2. Boats with passengers and goods; woman on shore . *ib.*
3. Two cows, two goats, two peasants, and a man on horseback 288
4. Herdsman, with an ox, a sheep, and a goat . . . *ib.*
5. Three peasants, with two laden asses . . . . *ib.*
6. Woman on an ass, driving before her two cows . . *ib.*
7. Ferry-boat, with passengers and goods . . . . *ib.*
8. Dog barking at an ox . . . . . *Duc de Berri* 289
9. Shepherds with a flock of sheep, and several goats . . *ib.*
10. Man with a bundle, in conversation with a woman sitting on the ground 290
11. Man coiling a rope, and a woman seated . . . *ib.*
12. Man driving a cow and four oxen, near a bridge . . *ib.*
13. Man watering horses at a river 291

No. *Page*
14. Man on ass, passing along the foreground . . . 291
15. Man driving laden mules . . . . . *ib.*
16. Man and a woman saddling an ass . . . . *ib.*
17. River scene, with a bridge and cattle
Calonne Collection, 1795 292
18. Ferry-boats, with cattle and figures . . *Ditto* *ib.*
19. Mountainous scene . . *Baron Nagel's sale*, 1795 *ib.*
20. Angels appearing to the shepherds . . . . *ib.*
21. Woman seated, with a child in her arms. River scene . *ib.*
22. Boy with a bird's nest; a cow, and a dog . . . *ib.*
23. Woody scene. Companion to the preceding . . . 293
24. Ram and two goats.—3 *ft.* 10 *in.* by 3 *ft.* 4 *in.* . . *ib.*
25. Goat and sheep. Companion to the preceding . . *ib.*
26. Two peasants, a dog, a goat, and several cows . . *ib.*
27. Travellers on horseback, and others reposing . . . 294
28. Huntsmen and dogs, one is blowing a horn . . . *ib.*
29. Woman with two cows and several goats . . . *ib.*
30. Sportsmen with a dead fawn and dogs 295
31. Landscape, with cattle and figures . . . . *ib.*
32. Landscape with a waterfall . *Walsh Porter's sale* *ib.*
33. Herdsmen with cattle, passing along a road . . . *ib.*
34. Boats with passengers and goods; cart drawn by
two oxen . . . . . *ib.*
35. Landscape, with cattle and peasants
Willett Willett's collection *ib.*
36. Three sportsmen, followed by five dogs 296
37. Woman seated with a dog, and two sheep near her . *ib.*
38. Cow standing, and sheep lying down; man on a mule . *ib.*
39. Man on horseback driving two cows; two peasants
Baron Verstolk *ib.*
40. Man seated; a woman pointing to some object
De Heer Six Van Hillegom 297
41. Shepherds keeping their flocks.—1 *ft.* 4 *in.* by 1 *ft.* 8 *in.* *ib.*
42. Peasants watering cattle at a river . . . . *ib.*
43. Man seated with his feet in a stream; a woman with a
distaff 298
44. Peasants with cattle, passing along a road *P. Panné's sale* *ib.*

No.			Page
45.	Landscape and cattle		298
46.	Woman, with a distaff; two cows, and a goat . .		*ib.*
47.	Man shearing a dog . .	*Dowager Lady Stuart*	299
48.	Laden barge passing along near shore	*A. Robarts, Esq.*	*ib.*
49.	Two cows, three goats, and a dog		*ib.*
50.	Merchant standing near a river, on which are laden boats		*ib.*
51.	Woman bewailing the loss of a pail of milk	*M. Vrancken*	300

INDEX

TO THE

WORKS OF JOHN HACKAERT.

Page

Notice of the Life of John Hackaert 301

LANDSCAPES, WITH CATTLE AND FIGURES.

No.

1. HUNTSMEN and dogs pursuing a stag 304
2. Hawking party. Companion to the preceding . . *ib.*
3. Same, passing through a wood.—2 *ft.* 1 *in.* by 1 *ft.* 10 *in.* *ib.*
4. Sporting party, with attendants and dogs, passing through a wood . . . . . *ib.*
5. Party of gentlemen returning from the chase . . . 305
6. Fishermen drawing their nets; peasant with mules . *ib.*
7. Travellers on a road, and others reposing . . . *ib.*
8. Two herdsmen, with cows and sheep *M. Mogge Muilman* 306
9. Hunting party passing through a wood *Duke of Sutherland* *ib.*
10. Same subject; a lady on a chestnut horse, &c. . . *ib.*
11. Peasant with basket on his head, driving three cows *Marquis of Bute* 307
12. Woman on a mule, a peasant on foot, two cows, and six sheep . . . . . *Baron Verstolk* *ib.*
13. Hawking party; a lady on a white horse, &c. *Right Hon. Sir Charles Bagot* *ib.*

No. *Page*

14. Party of ladies and gentlemen departing for the chase *Amsterdam* 308
15. Traveller watering his steed; shepherd with a flock, &c. *ib.*
16. Huntsmen with dogs in pursuit of a stag *De Heer Six Van Hillegom* 309
17. Couple dancing to the music of a pipe . . . . *ib.*
18. Banditti attacking the drivers of a waggon *De Heer Van Loon* *ib.*
19. Huntsmen pursuing a stag into a shallow pool of water . *ib.*
20. Same subject . . . . *Baron Steengracht* 310
21. Woman preceded by a laden ass, passing through a stream *ib.*
22. Peasant with a bag, leading a girl by the hand *Sir G. Talbot, Bart.* *ib.*
23. Huntsmen in pursuit of a stag . . *Hermitage* 311

DRAWINGS and ETCHINGS by J. Hackhaert . . . 312

INDEX

TO THE

WORKS OF W. VANDER VELDE.

Page

Notice of the Life of William Vander Velde 313

SEA AND RIVER VIEWS, UNDER THE APPEARANCE OF CALM WEATHER.

No.

2. HANDSOME yacht; a six-oared boat, with a blue awning.—2 *ft.* 2 *in.* by 2 *ft.* 6 *in.* . . . . . *Hague* 320
3. Yacht, with a small boat at her stern; ship of war, &c. *Ditto* *ib.*
4. Coast of Holland, with many figures 321
5. Man and a boy in a small boat; fisherman with a basket . *ib.*
7. Yacht firing a salute, and many small vessels . . . 322
8. Man shrimp fishing; two men in a boat *Lord F. Egerton* *ib.*
9. Two fishing vessels, handsome yacht, lighters, & other ships *ib.*
10. Fishing smack, and two boats alongside of her . . 323
11. Lighterman, and a small boat with two men in it; 2 frigates *Right Hon. Sir Robert Peel* *ib.*
12. Three sailors on a pier, and a fisherman on a sand-bank *ib.*
13. Ship of war, with her sails up and flags flying . . . 324
16. Two fishermen in a boat, drawing their nets . . . 325

No. Page
17. Fishing boat on a sand-bank; many vessels at anchor . 325
18. Boat conveying passengers to a yacht.—11½ *in.* by 1 *ft.* ½ *in.* *ib.*
22. Two sailors on a beach; farther are three boats and seven men 326
24. Boat full of passengers, near a vessel firing a salute . 327
25. Two merchant ships in the centre, and a third in full sail. *ib.*
27. Merchant ship on the right; a second is a little beyond her 328
28. Four frigates, and many other ships . . . . . *ib.*
30. Fishermen on the sands; one is going towards some boats 329
31. Post-waggon drawn by two horses, on the sands . . *ib.*
33. Many vessels of various classes.—1 *ft.* 1½ *in.* by 1 *ft.* 7½ *in.* 330
35. Fisherman standing in the water; 2 smacks lying together *ib.*
36. Many vessels, of various kinds 331
37. Boy on a sand-bank, near a boat with three men in it *Baron Van Brienen* *ib.*
39. Yacht, two coasters, and a small boat with two men in it *Dulwich* *ib.*
41. Two men standing in the water; many vessels at anchor *Right Hon. A. Baring* 332
42. Merchantmen, smacks, and coasters 333
43. Three men on a jetty; two ships at anchor.—6 *in.* by 7½ *in.* *ib.*
44. Two vessels and a small boat in a group; smack, &c. *ib.*
47. Merchant ships and other vessels becalmed . . . 334
48. Marine fête of the States of Holland . . . . . *ib.*
49. English ship of war firing a salute; a sloop . . . *ib.*
50. Three fishing smacks and a small boat, near shore, 1645 *M. Schamps* 335
51. Six-oared boat, full of passengers; many yachts *His Majesty* *ib.*
52. Handsome yacht, and many other vessels.— 1 *ft.* 1 *in.* by 1 *ft.* 4 *in.* *M. Van Sasseghem* *ib.*
53. Boat containing eight persons, approaching a yacht . *ib.*
55. Vessels in a calm . . *Sir S. Clarke's sale*, 1802 336
57. Same . . . . . *Ditto* *ib.*
59. Yacht in full sail, beyond is a jetty, a frigate, &c. . . 337
62. Vessels and boats in a calm.—1 *ft.* 10 *in.* by 2 *ft.* 2 *in.* . *ib.*

No. *Page*

65. Four vessels in a group; one is a yacht full of people . 338
67. Boat with two men in it, and many other vessels . . *ib.*
70. Yacht with a green carpet on the deck, and many persons on board 339
73. Vessels in a calm . *Lord Rendlesham's sale*, 1809 *ib.*
74. Boat with two men in it, on a sand-bank in front *Charles Brind, Esq.* *ib.*
79. Yacht at anchor, firing a salute; a barge *Mr. Crawford's sale* 341
82. Two sailors in the water; one is pulling a small boat towards him . . . . . *His Majesty* 342
83. Eight-oared boat, containing many persons & trumpeters; frigates, &c. . . . . *A. Robarts, Esq.* *ib.*
84. Seaport, with vessels at anchor *General Craig's sale* 343
85. Vessels off the Dutch coast . . *Mr. Parke's sale* *ib.*
86. Same . . . . . *Ditto* *ib.*
88. Two men on shore, and more than 20 vessels on the coast 344
89. Two ships near a pier; boys bathing, &c. . . . . *ib.*
90. Many vessels off the coast *Sir G. Page Turner's sale* *ib.*
94. Two smacks, and a small boat with a sale up; boat with two men and a woman in it . . *G. Byng, Esq.* 345
98. Yacht at anchor, firing a salute to some officers in an eight-oared boat . . . *P. Rainier, Esq.* 346
99. Vessels in a calm . *Lord Courtenay's sale*, 1816 *ib.*
100. Yacht and many other vessels.—1 *ft.* 1 *in.* by 1 *ft.* 4 *in.* 347
101. Near 40 vessels of different kinds.—1 *ft.* 3½ *in.* by 1 *ft.* 9 *in.* . . . . . *ib.*
102. Variety of vessels . *The Duc d'Alberg's sale*, 1817 *ib.*
105. Smacks at anchor off the coast.—9½ *in.* by 1 *ft.* ½ *in.* *James Smith, Esq.* 348
110. Two boats full of persons, and numerous yachts, &c. *F. Perkins, Esq.* 350
111. Yacht under main and fore sails, in the centre, and a boat with nine persons in it . . . . . *ib.*
112. Coaster with sails hanging loosely, and a boat on her deck *Right Hon. Sir Robert Peel* *ib.*

No. Page
116. Shipping becalmed . . *Lord Radstock's sale*, 1823 351
118. Smacks and other vessels near a pier 352
123. Small boat with a lady and a gentleman in it; yachts, packets, &c. 354
124. Fishermen on the beach, getting their boat ready; boat full of persons . . . . . *ib.*
125. Two men, one has a basket at his back; two others in the water, &c. . . . . *ib.*
126. Three smacks at anchor, and other vessels *Baron Verstolk* 355
127. Fishing boats and ships of war, at anchor.— 1 *ft.* 7½ *in.* by 1 *ft.* 10 *in.* . *King of Bavaria* *ib.*
128. Smack, with her fore-sail partly up, and main-sail lowered on the deck, riding at anchor *Brook Greville, Esq.* 356
129. Two smacks lying together, with their main-sails hanging loose to the yards . . . . *Ditto* *ib.*
133. Ship of war, with all her sails up; a boat filled with passengers . . . . *J. Harman, Esq.* 358
136. Two men in a small boat, one is pulling in nets. *J. H. Munro, Esq.* 359
137. Ship of war, with her sails hanging loose on the yards, firing a salute . . . . . *ib.*
140. Two smacks, and a small boat on the right.— 1 *ft.* 8 *in.* by 1 *ft.* 5¾ *in.* . . . *Lord Coventry* 360
145. Boat with two sailors in it, and a third standing by its side . . . . . *William Wells, Esq.* 361
147. Handsome barge, full of passengers; seven pleasure boats 362
150. Two men, one of whom is seated on a sand-bank; a jetty 363
151. Man with a basket at his back going to a boat, in which is a sailor . . . . . *J. Batts, Esq.* *ib.*
156. } 157. } Yachts and fishing smacks in a calm *M. Van Sasseghem* 364
158. Fishing boats on the left . . *Prince Beauharnois* *ib.*
160. Lighterman with main-sail up, & boat with 2 persons near 365
161. Five persons on the left, one has a basket at his back *David Bailey, Esq.* *ib.*

No. *Page*

162. Schevening. Fisherman on the sand *De Heer Vander Hoop* 366
165. Boat full of passengers; a cutter firing a salute.—1 *ft.* 4½ *in.* by 1 *ft.* 10 *in.* . *Marquis of Bute* *ib.*
174. Ships, yachts, coasters, sloops, and other craft . . 369
179. Cingle at Amsterdam; barge, and a small boat in front *Brook Greville, Esq.* 370
184. Two fishing boats, one has a white main-sail hanging loose . . . . . *De Heer Van Loon* 372
187. Three fishing smacks in a group, and a small boat with a man in it . . . . *De Heer Hodgshon* 373
188. Fisherman with a basket, going towards a boat.—9 *in.* by 8 *in.* . . . . . *E. Lloyd, Esq.* *ib.*
190. Numerous vessels.—1 *ft.* 4 *in.* by 1 *ft.* 8 *in.* *Hesse Cassel* 374
191. Handsome barge, full of people . . . *Ditto* *ib.*
199. Eight ships of war; two fishing smacks lying together *E. Lloyd, Esq.* 376
203. Ship of war at anchor, and a boat full of people alongside *Duke of Devonshire* 378
204. Companion. A similar composition . . *Ditto* *ib.*
205. Two smacks; a boat with two men in it, near a sand-bank *ib.*
207. Ship of war, with sailors furling her sails; six-oared boat *Lord Ashburnham* *ib.*
210. Coaster and a smack lying together, beyond is a frigate *Amsterdam* 379
212. Coaster and three row-boats, near a pier . *Ditto* 380
214. Man on a pier, helping another to ascend it *Baron Nagel* *ib.*
215. Companion.—7 *in.* by 10 *in.* . . . *Ditto* *ib.*
222. View on the Y during a frost 383
223. Two men in a boat, fishing; frigate firing a salute *M. Rombouts* *ib.*
224. Same; a boat full of passengers going to a ship *His Majesty* *ib.*
225. Three sailors busy with two small boats *Lady Mildmay* *ib.*
226. Lighterman and two boats lying together; a boat near them . . . . . *Hesse Cassel* 384

No. Page
227. Ship of war in the centre; yacht approaching *Amsterdam* 384
229. Boys bathing; a coaster near a jetty.—
2 *ft.* 1 *in.* by 2 *ft.* 4 *in.* *Right Hon. Sir Robert Peel* 385
230. Three men pushing off a small boat from the shore . *ib.*
233. Ship of war in front: a boat with two sailors in it
Miss Harvey 387
235. Same, with her head to the spectator, firing a salute
Rev. Mr. Towers *ib.*
237. Same, with her stern to the spectator, firing a salute
Miss Harvey 388
238. Coaster with her sprit-sail up; boat with two men in it . . . . . *Ditto* *ib.*
240. Small vessel and boats in the centre, and ships of war at the side . . . . . *Ditto* *ib.*
241. Ship of war, bearing an admiral's flag, firing a salute *Ditto* 389
244. Ships of war riding at anchor in the Thames . *Ditto* *ib.*
246. First-rate ship, with her stern to the spectator, &c.
Right Hon. Thomas Windsor 390
247. A pleasure boat, and a row-boat with eight persons in it, quitting a pier . . . . . *ib.*
248. Fort and a quay, on which are people with goods
P. Methuen, Esq. *ib.*
255. Yacht, and a small boat with persons in it, near a jetty . 392
256. Laden barge, conducted by two sailors; boat with three persons in it . . . . *Sir John Erskine* 393
259. Pleasure barge, containing many people; yachts, &c.
Lord Wemyss 394
262. Three men pushing off a boat; man shrimp fishing . *ib.*

SEA VIEWS UNDER THE ASPECT OF STORMS AND BREEZES.

1. Dutch packet close hauled to the wind *Lord F. Egerton* 319
6. Fishing smack approaching a jetty; stiff breeze
Sir B. Codrington 321

No. *Page*

14. Several persons on the beach; vessel sailing along the front 324
15. Sloops and other ships.—9 *in.* by 11½ *in.* . . . . *ib.*
20. Two ships, with many persons on board, preparing to sail 326
21. Yacht under main and jib sails, merchantman, and a ship of war . . . . . *J Harman, Esq.* *ib.*
23. Dutch coaster, with four men on board, &c.—1 *ft.* 8½ *in.* by 2 *ft.* 1½ *in.* . . . *J. N. Hughes, Esq.* *ib.*
25. Two merchant ships on the right, and a third in full sail. 327
26. Vessels wrecked on a rocky coast . *J. Harman, Esq.* *ib.*
29. Dutch coaster under main and jib sails; ship of war . 328
34. Dutch ship lowering her sails; two small fishing boats *Lady Stuart* 330
38. Coaster sailing under a red main and white fore sails; boat with three men in it . *Baron Van Brienen* 331
40. Smack, with the sailors lowering the fore-sail *Dulwich* 332
46. Dutch frigate, and several other ships 334
54. Vessels in a gale . . *Mr. Purling's sale*, 1801 336
56. Vessels in a light breeze . *Sir S. Clarke's sale*, 1802 *ib.*
58. Ship of war bending to the breeze, with only a single sail set . . . . . *ib.*
60. Ship of war with her stern to the spectator; a sloop approaching 337
61. Two barges in the middle, and many other ships . . *ib.*
63. Ship of war approaching; others more distant *Lord Wemyss* 338
64. Fishing smack lowering her sails, and six other ships . *ib.*
66. Ships in a fresh gale.—9½ *in.* by 1 *ft.* . . . . . *ib.*
68. Storm at sea . . *Sir William Hillary's collection* *ib.*
69. Same . . . . . *Countess of Holderness's sale* 339
71. Ships in a brisk gale . *Marquis of Lansdowne's sale* *ib.*
72. Dutch lugger in the middle . *Sir George Yonge's sale* *ib.*
75. Waggon and pair, with four persons in it *W. Wells, Esq.* 340
76. Small boat with 5 persons in it; brig with square sails *Ditto* *ib.*
80. Vessel conveying stores to the distant shore . . . 341
81. Pilot boat lowering her sails; ship of war . . - 342
87. Smack in the centre, beyond is a frigate *Right Hon. Sir Robert Peel, Bart.* 343

No. Page

91. Two smacks, and a boat approaching them; ship of war 344
92. Two smacks, one has grounded on a bank *Right Hon. Sir Robert Peel, Bart.* 345
93. Ships in a strong gale of wind *Mr. James Akers's sale* *ib.*
95. Man-of-war beating through a rolling sea . . . 346
96. Ships on different tacks, in a stiff breeze *Mr. Hart Davies's sale* *ib.*
103. Smack with main and jib sails, up, and three men on board . . . . . *M. Vrancken* 347
104. Coaster under main and fore sails, a smack, a frigate, &c. *F. Perkins, Esq.* *ib.*
106. Vessels on the coast . *Mr. P. Panné's sale*, 1819 348
107. Coaster under reefed main-sail, approaching a smack, &c. *Right Hon. Sir Robert Peel, Bart.* *ib.*
113. Sandy beach, with a variety of vessels *Lord Radstock's sale* 351
115. Ship of war approaching under close-reefed sails *Same sale* *ib.*
119. Schevening. Post-waggon and many persons on the beach . . *Right Hon. Sir Robert Peel, Bart.* 352
120. Coaster sailing before the wind; beyond is a second, &c. *Charles Heusch, Esq.* 353
121. Fishing smacks departing from Schevening . . . *ib.*
122. Fishermen pushing their vessels off the beach . . *ib.*
130. Row-boat with three persons in it, one is standing up, &c. *Henry Bevan, Esq.* 356
131. Smack sailing before the wind, with five men on board . 357
132. Two smacks and two small boats lying close to the shore *ib.*
134. Coaster, with her main and fore sail lowered, approaching 358
135. Fishing boat with a red main-sail, near a jetty; a yacht *ib.*
138. Ship with her masts broken, and a single sail fluttering in the wind . . . . . *Henry Bevan, Esq.* 359
139. Smack, with a red main and white fore sails, going before the wind . . . *De Heer Vander Hoop* 360
141. Smack, with red main-sail, dashing through a heavy swell *ib.*
142. Coaster, with red main and fore sail, and white jib, approaching . . . . . *ib.*
143. Vessels wrecked on a rocky coast. A sketch . . 361

No. *Page*

146. Boat with three men in it; a smack lying in shoal water *W. Wells, Esq.* 362
148. Coaster, under jib and sprit sails, approaching; a heavy sea.—1 *ft.* 2½ *in.* by 2 *ft.* 1 *in.* . . . . . *ib.*
149. Two smacks sailing together on the left . . . *ib.*
152. Yacht, with her stern to the spectator; smack with six sailors on board . . . *P. Rainier, Esq.* 363
153. Pleasure yacht under main and fore sails . . . *ib.*
159. Dutch lighterman scudding through the waves; a frigate, &c. . . *Right Hon. Sir Robert Peel, Bart.* 364
163. Yacht in a fore-shortennd view; boat full of passengers; a ship of war . . . . . *Duke of Buccleuch* 366
164. Boat full of persons; ships of war at anchor, &c. *Ditto* *ib.*
166. Two smacks lying near shore; sailor up to his knees in water . . . . . *Lady Stuart* 367
167. Dutch coast; sailors lowering the peak of the main-sail . *ib.*
168. Coaster, a yacht, a frigate, and three small boats *Dr. Fletcher* *ib.*
169. A sloop, near a rock . . *D. W. Acraman, Esq.* 368
170. Frigate in distress, a second destitute of sails, & two others *Dr. Fletcher* *ib.*
171. Ships of war in the Downs . . *J. R. West, Esq.* *ib.*
172. Two fisherman on a sand-bank, and a sailor in a small boat *Ditto* *ib.*
173. Twelve ships of war in a roadstead 369
175. Coaster scudding under main and jib sails.— 1 *ft.* 2½ *in.* by 1 *ft.* 10 *in.* . *J. H. Munro, Esq.* *ib.*
176. Ship of war with her stern to the spectator, firing a salute; and a boat with sailors in it. . . . . *ib.*
177. Small fishing boat with a sailor in it, who is pushing off from shore, assisted by two others . *His Majesty* 370
178. Ship of war under shortened sail approaching *Ditto* *ib.*
180. Indiaman approaching, followed by two small sailing boats *J. H. Munro, Esq.* 371
181. Boat full of passengers; four ships of war at anchor *Ditto* *ib.*
182 Ships in a storm.—2 *ft.* 5 *in.* by 3 *ft.* 1 *in.*—C. . . *ib.*

No. Pag

183. Eight-oared galley, with persons of distinction *J. H. Munro, Esq.* 372
185. Ship of war with shortened sail, bending to the gale *Duke of Rutland* *ib.*
186. Fishing smack in the centre; small vessels in the distance *Ditto* 373
189. Coaster under a press of sail, approaching *E. Lloyd, Esq.* 374
192. Ship of war in a gale.—2 *ft.* 5½ *in.* by 2 *ft.* ½ *in.* . . *ib.*
193. Coaster scudding under a red fore-sail; a smack, &c. . 375
194. Smack with 3 sailors in it; a coaster with 2 men on board *ib.*
195. Smack with jib-sail up, and two sailors lowering the main-sail . . . . . *P. H. Hope, Esq.* *ib.*
196. Smack scudding under a red main-sail; frigates at anchor *Ditto* *ib.*
197. Frigate with her fore-sails furled and main-sail up.—1 *ft.* 3½ *in.* by 1 *ft.* 9 *in.* . —— *Cartwright, Esq.* 376
200. Shipwreck on a rocky coast *Brook Grenville, Esq.* 377
201. Coaster scudding in a fresh breeze *Earl of Pembroke* *ib.*
202. Companion. Several fishing boats, &c. . *Ditto* *ib.*
206. Ship in distress, and two others labouring in a heavy swell *Duke of Devonshire* 378
208. Two frigates in distress in a heavy sea *Earl of Ashburnham* 379
209. Fishing boat on the sands, with a sailor in it. Companion *Ditto* *ib.*
211. Coaster beating through a heavy sea . *Amsterdam* *ib.*
213. Coaster scudding under main and fore sails . . . 380
216. Ship of war with shortened sail, beating through a heavy surge . . . . . *Lord F. Egerton* *ib.*
217. Smack approaching under jib sail; two frigates at anchor *Ditto* *ib.*
220. Smack scudding under main and jib sails . *Ditto* 382
221. Yacht with a high stern, approaching a pier, on which are four men . . . . . *Lord Radnor* *ib.*
228. Yacht under sail, carrying 2 yellow flags *T. Hardman, Esq.* 384
231. A fleet dispersed in a gale . *Thomas Kibble, Esq.* 386
236. Ship of war in distress. A storm *J. Drummond, Esq.* 387

No. *Page*
242. Admiral's ship in front, firing a salute . . . 389
243. Ship of war, with her head to the spectator . . . *ib.*
245. Ship of war under spare-reefed sails, driving towards the front . . . . *Hon. Thomas Windsor* 390
250. Ship of war sailing along the centre *Paul Methuen, Esq.* 391
252. Yacht entering harbour, with a boat at her stern *Lord Radnor* *ib.*
253. Men-of-war sailing down the channel . . . . *ib.*
258. Ships of war approaching under a press of sail . . 393
260. Frigate beating about in a storm.—1 *ft.* 11 *in.* by 2 *ft.* 6 *in.* 394
261 Man-of-war, under main, fore, and fore-top sails, approaching . . . . . *ib.*

NAVAL ENGAGEMENTS, AND HISTORICAL OCCURRENCES.

19. Charles II. embarking at Schevening 325
32. Battle of Sole Bay, in 1672.—3 *ft.* by 4 *ft.* 5 *in.* . . 329
45. William III. in a yacht, visiting a fleet at the Nore . 334
77. Battle between the Dutch and English, 1666 *Amsterdam* 340
78. Dutch fleet entering the port of Goree after the battle *Ditto* 341
97. King William III. embarking at Helveotsluis . . 346
108. Battle between the Dutch and English, in 1673 *Baron Van Brienen* 349
109. Same, in 1666 . . . . . *Count Perigaux* *ib.*
114. Naval Engagement.—1 *ft.* 3 *in.* by 1 *ft.* . . . 351
117. Dutch fleet attacking an English squadron in the Downs 352
144. Ditto between the Dutch and the English. A study *Captain Batty* 361
154. Naval Engagement . . . *Colonel H. Baillie* 364
155. Same. The Companion . . . . *Ditto* *ib.*
198. Battle of Sole Bay.—4 *ft.* by 7 *ft.* *Marquis of Bute* 376
218. Naval Engagement, in 1666 . . *Lord F. Egerton* 381
219. Same battle . . . . . *Ditto* *ib.*
232. Engagement; an English ship sinking *Sir A. Hume* 386

No.			Page
234.	Embarkation of the Prince of Orange	*Rev. Mr. Towers*	387
239.	Engagement; 1 of the ships has only her fore-mast standing		388
249.	Ditto between English and Dutch	*P. Methuen, Esq.*	391
251.	Ditto	*Paul Methuen, Esq.*	*ib.*
254.	Ditto between the Dutch and the English, in 1665	*Lord Courtenay*	392
257.	Ships of war approaching . .	—— *Allan, Esq.*	393

Drawings by William Vander Velde . . . 396

SCHOLARS AND IMITATORS.

Julius Parcelles 398
William Vitringa 399
Abraham Storck . . . . . *ib.*
John Vander Capella . . . . . *ib.*
Lieve Vershnur 400
Brooking . . . . . *ib.*

INDEX

TO THE

WORKS OF LUDOLPH BACKHUYZEN.

Page

Notice of the Life of Ludolph Backhuyzen . . . 401

SEA VIEWS, UNDER THE EFFECT OF STORMS, GALES, AND BREEZES.

No.

1. SHIPPING in a strong breeze.—2 *ft.* 7 *in.* by 2 *ft.* 10½ *in.* 405
2. Same.—2 *ft.* 10½ *in.* by 4 *ft.* 2½ *in.* . . . . *ib.*
3. Gentleman with a cane in his hand, and holding on his hat with the other . . . *J. Hardman, Esq.* *ib.*
4. Woman and two men in a smack; eleven persons in a boat *M. Backer* 406
6. Royal yacht under main and fore sails; a pleasure-boat and ship of war . . . *Colonel H. Baillie* *ib.*
7. Persons of distinction preparing to embark . . . 407
9. Three sailors launching a fishing boat.—1 *ft.* by 1 *ft.* 5¼ *in.* 408

11. } Views off the coast, with numerous vessels . . . *ib.*
12. }

13. Packet-boat coming to anchor; a yacht approaching . *ib.*
14. Two sailors on the beach; a woman leading a child *Prince Beauharnois* *ib.*
15. Smack quitting a creek; passage-boat landing passengers and luggage . . . . . *Louvre* 409
16. Man with a pack at his back, sitting near the stump of a tree . . . . . *ib.*

No. Page
17. Waggon and horses, and many persons on the beach 409
18. Vessels during a subsiding storm.—2 *ft.* by 2 *ft.* 6 *in.* . 410
19. Sailors launching a vessel.—1 *ft.* $\frac{1}{4}$ *in.* by 1 *ft.* 5 *in.* . *ib.*
20. Yacht and a sloop; the former is firing a salute . . *ib.*
21. Smack with 8 sailors on board.—3 *ft.* 5 *in.* by 5 *ft.* 1 *in.* *ib.*
22. Ship of war and a Rhine boat, alongside of which is a small boat 411
23. Sailors and others near some piles, watching a vessel in a storm . . . . . *ib.*
25. Sailor with a child, a man followed by a dog, and others . 412
26. Boat with three sailors in it, passing along the front . *ib.*
27. Vessels of various kinds, off Amsterdam . . . *ib.*
28. Ships in a rolling sea.—3 *ft.* 2 *in.* by 4 *ft.* 1 *in.* . . *ib.*
29. Ship of war and other vessels; a yacht beating against the wind . . . . . *ib.*
30. Vessels in a stiff breeze.—2 *ft.* by 3 *ft.* . . . 413
31. Variety of ships in an open sea.—1 *ft.* 6$\frac{1}{2}$ *in.* by 2 *ft.* 2 *in.* *ib.*
33. Passage-boat in full sail; a packet with passengers . *ib.*
34. Squadron of ships preparing to sail; pilot boat in front . 414
35. Ship of war, a state yacht, and other vessels . . *ib.*
36. Boat with several rowers; a rock near the front. Stormy *ib.*
37. Dutch coaster under main and jib sails, approaching.—*William Beckford, Esq.* *ib.*
38. Boat with two men in it, one of whom is pulling in nets. *De Heer E. Vander Hoop* 415
39. Ships in a gale of wind *Sir S. Clarke's sale*, 1802 *ib.*
40. Sailors and others saving persons from a wreck during a storm . . . . . *Sir S. Clarke* *ib.*
41. Five men, four of whom are seated on the sands *J. R. West, Esq.* 416
42. Ships in a storm . . . . . *ib.*
43. Ships in a storm, on a bold and dangerous coast . . *ib.*
44. Boat containing seven persons, passing along the front *Abraham Robarts, Esq.* *ib.*
46. Packet containing many passengers, bearing towards a port 417

No. *Page*

47. Man and a woman seated, and a sailor standing with a cask in his arms . . . . . *Amsterdam* 417
48. Sloop with persons on board, going towards a ship of war 418
49. Five persons on the beach, one of whom holds on his hat *Right Hon. A. Baring* *ib.*
50. Ship with her mast broken, and men lowering her sails . *ib.*
51. Four men, two women, and a child, on a jetty *Late Duc de Berri* *ib.*
52. Passage-boat lying to for passengers 419
53. Two persons on a dyke at the side.—1 *ft.* 9 *in.* by 2 *ft.* 1 *in.* *ib.*
55. Brig with reefed sails, labouring in a gale, and a pilot boat going to her 420
57. Packet-boat leaving the harbour of Flushing, in a gale . *ib.*
58. Ships on different tacks, in a breeze *Mr. Norman's sale* *ib.*
59. Ships beating about in a strong gale and a rolling sea . 421
60. Sailors aiding wrecked persons during a storm *James Smith, Esq.* *ib.*
61. Ships sailing in a fresh breeze.—2 *ft.* 6 *in.* by 5 *ft.* . *ib.*
62. Dutch coaster with five sailors on board, in a storm *S. J. Lloyd, Esq.* 422
63. Vessel in danger, and a sloop full of sailors, in a storm . *ib.*
64. Gentleman on horseback, of whom a beggar is asking alms *ib.*
65. Five persons on the beach, one is a woman holding on her bonnet . . *Right Hon. Sir R. Peel, Bart.* *ib.*
66. Fisherman sitting on a hillock in front 423
67. Passage-boat with five men on board . . . . . *ib.*
69. Coaster under main and jib sails; three men in a boat, fishing . . . . . *His Majesty* 424
70. Ships of war, a fishing smack, and two small boats . . *ib.*
71. Boat containing many persons, going off to a ship of war *James Morrison, Esq.* 425
72. Brig at anchor among other vessels *Count Pourtales' sale* *ib.*
73. Handsome yacht scudding under main and fore sails . *ib.*
74. Coaster with four men and two women on board; a boat with three men in it . . *Earl of Northwick* 426

No. *Page*

75. Fisherman with a basket on his arm, near a youth and a woman seated 426
76. Eight-oared boat with five men, going to a ship of war *Charles Bredel, Esq.* 427
77. Passage-boat, containing 12 persons *J. H. Munro, Esq.* *ib.*
78. Smack, two small boats, and two ships, on the left . *ib.*
79. Yacht under main-sail, a firigate under reefed sails; a castle on rocks 428
80. Coaster laden with goods, and a small boat.— 1 *ft.* 6 *in.* by 2 *ft.* 1 *in.* . . *Edward Lloyd, Esq.* *ib.*
81. Passengers landing from a passage-boat . . . *ib.*
82. Two vessels in front, one is close hauled to the wind . 429
83. Coaster, with four men on board, and a boat at her stern, approaching . . . . *J. H. Munro, Esq.* *ib.*
84. Pilot boat lying alongside a jetty, on which are four persons . . . . . *Lady Mildmay* *ib.*
85. Handsome yacht carrying three flags . *Lady Stuart* *ib.*
86. Smack with 4 sailors on board, standing to the shore *Ditto* 430
87. Coaster receding; a boat with two men in it *Louvre* *ib.*
88. Packet with eight sailors on board, entering the Thames *Right Hon. Sir Robert Peel, Bart.* 431
90. Coaster tacking; row-boat full of persons *Charles Brind, Esq.* *ib.*
91. Yacht carrying a yellow flag, firing a salute *Louvre* 432
92. Three sailors in the water *Lord Radstock's sale*, 1823 *ib.*
93. View from the shore, looking seaward *Mr. Bernal's sale* *ib.*
94. Squadron of ships off the mouth of the Texel *Louvre* 433
95. Yacht with three flags; fishing huts near a pier *Baron Verstolk* *ib.*
96. Packet, under main and fore sails, about to tack; boat with three men in it . . . . . *ib.*
99. Naval gentleman handing along a lady on the shore in front . . . . . *M. Zachary, Esq.* 434
100 Three men putting luggage into a boat *P. H. Hope, Esq.* *ib.*
101 Boat filled with people, quitting a ship of war . *Ditto* 435

No. *Page*

102. Yacht filled with people; two boats also full of passengers . . . . . *P. H. Hope, Esq.* 435
103. Two smacks, one is sailing under main and jib sails; sand-bank . . . . . *M. Vrancken* *ib.*
104. Smack with her main-sail down; a boat with a woman and a dog in it . . . . . *Ditto* *ib.*
105. Coaster under main and jib sails; an Indiaman, &c. *P. Rainier, Esq.* 436
106. Three men on the shore, beyond them is a chain of hills *M. Van Sasseghem* *ib.*
107. Two sailors in a boat, near a mooring post; ship of war, &c.—1 *ft.* 2½ *in.* by 1 *ft.* 6 *in.* . . . . . *ib.*
108. Two smacks near each other, one has eight men on board *Baron Delessert* 437
109. Two naval officers, one is seated, and four persons near them . . . . . *Vienna* *ib.*
111. Sailor up to his middle in water, near a small boat *De Heer Six Van Hillegom* *ib.*
112. Ship of war in full sail, a coaster, and a boat with two men in it . . . . . *Ditto* 438
113. Fishermen in a boat, pulling in their nets; a smack, &c. *Edward Lloyd, Esq.* *ib.*
114. Sailors discharging luggage from their vessel into a boat *Right Hon. Sir Charles Bagot* *ib.*
115. Eight persons on a pier, near which a boat with three persons in it is swamped . . . . . *Ditto* 439
116. Boat with four men in it; two Indiamen in full sail *Lord F. Egerton* *ib.*
117. Coaster under main and fore sails, in a stiff breeze, off the coast . . . . . *Ditto* *ib.*
118. Coaster with a red main-sail; a boat with three men in it *Dr. Fletcher* *ib.*
119. Five sailors in a fishing smack, some are lowering the main-sail 440
120. Two persons under a tiled shed, and three others near it *William Wells, Esq.* *ib.*

No. Page

121. Man-of-war bending to the gale, a coaster, &c. *Charles H. Tracey, Esq.* 440
122. Lady and a gentleman alighted from a carriage, and numerous persons, &c. . . . *Lord Coventry* 441
123. Three men and a woman in a fishing boat; packet scudding, &c. . . . . *Richard Simmons, Esq.* *ib.*
124. Smack lowering her sail as she approaches a jetty *Sir John Erskine, Bart.* 442
125. Smack, with five sailors on board, reeling with a gust of wind . . . . . *M. Sillems* *ib.*
126. Persons on a sandy beach, one is an old sailor with a stick 443
127. Wreck; a ship of war rolling in a swell of sea . . *ib.*
129. Ships of war on a dangerous coast, in a storm . . 444
130. Ship's boat with nine persons in it; coaster bringing to *Hague* *ib.*
131. Three men and a woman in a fishing boat; ship of war *Baron Steengracht* 445
132. Trekschuit landing her passengers *M. Vander Wellegen* *ib.*
142. Same, during a gale of wind *Duke of Mecklenburgh* 448
133. Lighterman and a boat, near a pier, on which are four men *M. Albers* 445
134. Six men sheltering themselves near a wall from the wind *ib.*
136. Yacht carrying main and fore sails, and four flags and a pennant flying . . . . *De Heer Van Loon* 446
138. Royal yacht in full sail; boat full of passengers *Duke of Mecklenburgh* 447
139. Two men, three women, and two dogs, on the shore *Ditto* *ib.*
140. Two smacks, in one of which the sailors are hoisting out the boom . . . . . *Ditto* 448
141. Storm and shipwreck on a rocky coast . . *Ditto* *ib.*
143. Small vessel scudding under main-sail . . . . *ib.*
144. Persons holding on their cloaks in a gale of wind *Hesse Cassel* 449
145. Captain giving orders to some sailors on the shore *Ditto* *ib.*
146. Three sailors in a boat pushing off shore *Duc de Berri* *ib.*

No. Page
147. Market people in a boat; dockyard, &c. *Duc de Berri* 450
148. Four men in a boat, lowering the sail; ship of war *F. Perkins, Esq.* *ib.*
149. Woman rowing a boat containing eel baskets . . *ib.*
152. Two fishing smacks and a man-of-war 451
153. Boat with three men in it, near a coaster and an Indiaman *Lord C. Townshend* *ib.*
154. Passage-boat, ships of war, and others 452
155. Two men in a boat, fishing; a coaster 508

SEA VIEWS, UNDER THE ASPECT OF CALM WEATHER.

5. Smack lying alongside a jetty, near which is a windmill *M. Backer* 406
8. Among a number of persons on the beach is a man laden with nets 407
10. Seven fishermen on the beach.—1 *ft.* by 1 *ft.* 5½ *in.* . 408
32. Woman with a child in her arms, seated on the steps of a house; a gentleman, and many persons *Amsterdam* 413
45. Ladies and gentlemen, and other persons, on the bank of a river 417
56. Ship of war with her sails set, and a boat at her stern . 420
89. Yacht firing a salute; two boats, one full of people *Lord Dover* 431
150. Men on shore, angling; woman with a fish in her hand 451

SEA VIEWS, IN WHICH HISTORICAL EVENTS AND BATTLES ARE REPRESENTED.

24. Infantry and cavalry on shore, and ships off the coast . 411
54 Admiral de Ruyter, with other persons, near a tower *Duke of Wellington* 419
68 William III. embarking at Helveotsluys *Duke of Somerset* 424

No. Page

73. King William's yacht, with tenders, &c., at sea . . 425
97. William III. embarking.—3 *ft.* 8 *in.* by 5 *ft.* 2 *in.*—*See also Nos.* 21 *and* 33 . . *Right Hon. A. Baring* 434
98. William III.'s arrival . . . *Mr. Morants' sale* *ib.*
110. The Pensioner De Witt embarking, in 1665 *Amsterdam* 437
128. William III. landing at Marsluys . *Hague Musée* 443
135. Christ and His disciples in a ship, during a storm *De Heer Van Loon* 446
137. Naval Engagement; a vessel sinking . . *Dresden* 447
151. Portrait of a woman 451

DRAWINGS and ETCHINGS by Backhuyzen . . . 453

SCHOLARS AND IMITATORS.

John Klass Rietschoof 456
Henry Rietschoof . . . . . *ib.*
Michael Maddersteg . . . . . *ib.*
John Dubbels 457
Peter Coopse . . . . . *ib.*
William Vitringa . . . . . *ib.*
Abraham Stork 458

INDEX

TO THE

WORKS OF JOHN VAN HUYSUM.

Page

Notice of the Life of John Van Huysum . . 459

FRUIT AND FLOWERS.

No.

1. FLOWERS in a vase. Dated 1723.—2 *ft.* 9 *in.* by 2 *ft.* 2 *in.* 465
2. Same.—1 *ft.* 9 *in.* by 1 *ft.* 5½ *in.* . . . . . *ib.*
3. Fruit, &c.—1 *ft.* 9 *in.* by 1 *ft.* 5½ *in.* . . . . *ib.*
4. Flowers in a vase.—2 *ft.* 6 *in.* by 2 *ft.* . . . . *ib.*
5. Same.—2 *ft.* 1½ *in.* by 1 *ft.* 8 *in.* . . . . . *ib.*
6. Fruit mingled with a few flowers.—2 *ft.* 1½ *in.* by 1 *ft.* 8 *in.* 466
7. Flowers in a vase.—1 *ft.* 7½ *in.* by 1 *ft.* 3½ *in.* . . *ib.*
8. Fruit on a marble table.—1 *ft.* 7½ *in.* by 1 *ft.* 3½ *in.* . *ib.*

9. } Fruit & Flowers. A pair.—1 *ft.* 7½ *in.* by 1 *ft.* 3¼ *in.*—Cop. *ib.*
10. }

11. } Same.—1 *ft.* 2½ *in.* by 11¾ *in.* . . . . . *ib.*
12. }

13. Flowers; a chaffinch's nest with eggs *C. Bredel, Esq.* *ib.*
14. Fruit. Companion.—1 *ft.* 7½ *in.* by 1 *ft.* 4 *in.*—Cop. . . 467
15. Flowers in a vase, and a bird's nest.—
    2 *ft.* 7 *in.* by 1 *ft.* 11½ *in.* . . *Prince of Orange* *ib.*
16. Fruit mingled with a few flowers. Companion.
    Marquis of Westminster *ib.*

No. Page

17. Flowers in a vase; a yellowhammer's nest.—
2 *ft.* 7 *in.* by 1 *ft.* 11 *in.* . . *Mad^e Hoffman* 468
18. Fruit. The Companion . . . . . *Ditto* *ib.*
19. Flowers in a vase.—2 *ft.* 7 *in.* by 1 *ft.* 11½ *in.* . . *ib.*
20. Ditto in a vase, and fruit at its base.—4 *ft.* 5 *in.* by 3 *ft.*
William Wells, Esq. *ib.*
21. } 22. } Pair of landscapes.—1 *ft.* 8½ *in.* by 2 *ft.* 4 *in.* . 469
23. } 24. } Fruit in a basin, and companion—flowers *Dulwich* *ib.*
25 } 26. } Fruit. Companion—flowers.—2 *ft.* 5 *in.* by 1 *ft.* 8 *in.* 470
27. } 28. } Same.—2 *ft.* 5 *in. by* 1 *ft.* 10 *in.* . . . . . *ib.*
29. Flowers in a vase, & a bird's nest.—2 *ft.* 7 *in.* by 1 *ft.* 9 *in.* *ib.*
30. } 31. } Fruit. Companion—flowers.—2 *ft.* 5 *in.* by 2 *ft.* . 471
32. Flowers in a vase, and a nest.—4 *ft.* 2 *in.* by 3 *ft.* 4 *in.* . *ib.*
33. Ditto; a nest, containing 5 eggs.—2 *ft.* 5 *in.* by 1 *ft.* 10½ *in.*
William Beckford, Esq. *ib.*
34. Ditto; a nest, containing 4 eggs.—1 *ft.* 8¾ *in.* by 1 *ft.* 4 *in.* *ib.*
35. Fruit in a basket. Companion . . . . . *ib.*
36. Flowers in a vase; a nest with three eggs *Sir C. Bagot* 472
37. } 38. } Fruit. Companion—flowers.—2 *ft.* 6 *in.* by 1 *ft.* 10 *in.* *ib.*
39. } 40. } Same.—2 *ft.* 8 *in.* by 2 *ft.* 1 *in.* . . . . . *ib.*
41. Flowers in a vase; a sparrow's nest.—
2 *ft.* 5½ *in.* by 1 *ft.* 10½ *in.* *Right Hon. A. Baring* 473
42. Fruit mingled with flowers. Companion . *Ditto* *ib.*
43. Flowers in a vase; a nest with eggs . . . . . *ib.*
44. Same; a fly on a tulip.—1 *ft.* 4 *in.* by 1 *ft.* 1 *in.* . . 474
45. } 46. } Fruit. Companion—flowers *Mr. William Smith's sale* *ib.*
47. Flowers in a vase; a nest with four eggs . . . *ib.*
48. Flowers in a vase.—2 *ft.* 10 *in.* by 2 *ft.* 1 *in.* . . *ib.*
49. Flowers in a bottle; nest with four eggs *M. Vrancken* *ib.*

No. *Page*

50. Fruit; a cracked walnut.—1 *ft.* 5 *in.* by 1 *ft.* 1¼ *in.* *M. Vrancken* 475
51. Flowers in a vase, and fruit on the table . . . *ib.*
52. Flowers in a vase; a nest with four eggs *Amsterdam* *ib.*
53. Fruit on a marble table.—1 *ft.* 6 *in.* by 1 *ft.* 3 *in.* *Ditto* *ib.*
54. Flowers in a vase; a bird's nest . *Mrs. Gordon's sale* *ib.*
55. } Flowers, and the Companion—fruit . *De Heer Six* 476
56. }
57. Fruit mingled with flowers . . . *Duc de Berri* *ib.*
58. Flowers in a vase; a nest with five eggs . . . *ib.*
59. Fruit. The Companion 477
60. Fruit mingled with flowers . . . *Amsterdam* *ib.*
61. } Flowers. Companion—fruit.—1 *ft.* 7 *in.* by 1 *ft.* 4 *in.* *ib.*
62. }
63. Flowers in a vase, and fruit on the table *Mr. Davies's sale* 478
64. } Fruit mingled with flowers.—8 *in.* by 10½ *in.*—Cop. . *ib.*
65. }
66. Fruit, &c.—2 *ft.* 5 *in.* by 1 *ft.* 10 *in.* —— *Daley, Esq.* *ib.*
67. Flowers in a vase; sparrow's nest with three eggs *D. Bailey, Esq.* *ib.*
68. Fruit and flowers.—1 *ft.* 8½ *in.* by 1 *ft.* 5 *in.* 479
69. Flowers; a nest with four eggs . *De Heer Van Loon* *ib.*
70. Fruit. The Companion . . . . *Ditto* *ib.*
71. Flowers in a basket.—1 *ft.* 3½ *in.* by 1 *ft.* ¾ *in.* *Ditto* *ib.*
72. Fruit on a table. Companion . . . *Ditto* *ib.*
73. Flowers in a vase.—4 *ft.* 1 *in.* by 3 *ft.* 7 *in.* . . . 480
74. } Flowers in a vase, and fruit on a table *J. Thompson, Esq.* *ib.*
75. }
76. } Flowers, and Companion—fruit.—2 *ft.* 7 *in.* by 2 *ft.*
77. } *P. H. Hope, Esq.* *ib.*
78. Fruit mingled with flowers . . . . *Louvre* *ib.*
79. Flowers. Companion.—2 *ft.* 8 *in.* by 2 *ft.* 1 *in.* *Ditto* 481
80. Flowers; a nest.—4 *ft.* 2 *in.* by 3 *ft.* 4 *in.* . *Ditto* *ib.*
81. Flowers in a basket.—2 *ft.* by 1 *ft.* 6 *in.* . *Ditto* *ib.*
82. Same. Companion . . . . . *Ditto* *ib.*
83. Fruit mingled with flowers; a vase in the background *Louvre* 482

No.			Page
84.	Flowers in a vase; a nest with four eggs	*Count Czernini*	482
85.	Flowers in a vase; a nest with three eggs .	*Dresden*	*ib.*
86.	Ditto; painted on a dark ground . . .	*Ditto*	*ib.*
87.	Fruit grouped on a marble slab . . .	*Hague*	*ib.*
88.	Flowers. Companion	*Ditto*	*ib.*
89.	Fruit; a mouse nibbling a walnut	*Duke of Mecklenburgh*	483
90.	Flowers in a vase.—2 *ft.* 9 *in.* by 2 *ft.* 1 *in.* .	*Ditto*	*ib.*
91.	Fruit in a basket.—1 *ft.* 7½ *in.* by 1 *ft.* 5 *in.* .	*Ditto*	*ib.*
92.	Flowers in a vase; a nest with five eggs .	*Ditto*	*ib.*
93.	Flowers in a vase; a nest with three eggs .	*Ditto*	*ib.*
94.	Same.—3 *ft.* 6¾ *in.* by 2 *ft.* 8½ *in.* . .	*Berlin*	484
95.	Same, with a nest containing four eggs .	*Ditto*	*ib.*
96.	Same, with same.—1 *ft.* 7½ *in.* by 1 *ft.* 2 *in.* . .		*ib.*
97.	Fruit. Companion		*ib.*
98.	Flowers in a vase; a nest with four eggs	*Hermitage*	*ib.*
99.	Fruit mingled with flowers. Companion .	*Ditto*	485
100.	Flowers in a vase . . .	*H. Phillips, Esq.*	*ib.*
101.	Fruit mingled with flowers	*Munich*	*ib.*
102.	Flowers in a basket. Companion . .	*Ditto*	486
103.	Flowers in a vase; a nest with seven eggs .	*Vienna*	*ib.*
104.	Same, with a nest containing three eggs .	*Ditto*	*ib.*
105.	Same; an orange flower on the table . .	*Ditto*	*ib.*
106.	Same, and fruit on the table . . .	*Ditto*	*ib.*
107.	Same; a nest with five eggs . . .	*Dulwich*	*ib.*
108.	Same; a snail creeping on the table	*Lord F. Egerton*	487
109.	Same; a nest with four eggs; a snail		*ib.*

Notice of Drawings by John Van Huysum . . . 488
Scholars and Imitators of ditto 490

SCHOLARS AND IMITATORS.

Jacob Van Huysum 490
Herman Vander Myn 491
John Van Os . . . . . *ib.*

INDEX

TO THE

WORKS OF RACHEL RUISCH.

Page

Notice of the Life of Rachel Ruisch 493

FRUIT AND FLOWERS, AND OBJECTS OF STILL LIFE.

No.

1. FRUIT mingled with flowers, on a marble table . . 497
2. } Fruit, and Companion—flowers . . . . . *ib.*
3. }
4. Flowers in a vase, interspersed with insects . . . *ib.*
5. Fruit grouped on a marble table 498
6. Fruit lying around an old tree ; insects and reptiles . *ib.*
7. } Flowers in a vase ; fruit grouped on the ground . . *ib.*
8. }
9. Flowers, interspersed with insects.—1 *ft.* 6 *in.* by 1 *ft.* 3 *in.* *ib.*
10. Fruit grouped on the ground ; lizard, and sparrow's nest . *ib.*
11. Flowers in a vase. The Companion 499
12. Flowers in a glass bottle . . . *Hague Musée* *ib.*
13. Bouquet of rare exotics ; a Seville orange on the table . *ib.*
14. Flowers in a glass bottle *De Heer Six Van Hillegom* 500
15. Same, with a sparrow's nest containing four eggs *Ditto* *ib.*
16. Flowers, intermingled with butterflies and reptiles *Hesse Cassel* *ib.*
17. Flowers in a bottle ; two shells on the table *William Wells, Esq.* *ib.*

No. *Page*

18. Fruit on a table; a nest with five eggs
William Wells, Esq. 500

19. } Flowers in a vase; fruit on the ground . . *Munich* 501
20. }

21. Flowers on the ground; a frog and a lizard; a nest
Dresden *ib.*

22. Nosegay lying on a table . . . . . *ib.*

23. Same. Companion . . . . . *ib.*

24. Wild flowers, butterflies, a mouse, &c. 502

25. Nosegay on a table . . . . . *ib.*

Two pictures of fruit and flowers, and shells. (*Note to*) . 496

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A SUMMARY OF THE CONTENTS

OF THE

PRECEDING VOLUMES.

—o—

VOL I.

CONTAINS A NOTICE OF THE LIVES,

AND

A DESCRIPTION OF THE WORKS,

OF

GERARD DOW,
PETER VAN SLINGELANDT.
FRANCIS MIERIS,
WILLIAM MIERIS,

ADRIAN OSTADE,
ISAAC OSTADE,
AND
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—o—

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PETER PAUL RUBENS.

—o—

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AND

DAVID TENIERS THE YOUNGER.

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GABRIEL METZU,
GERARD TERBURG.
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NICHOLAS MAES,
GONZALES COQUES,
AND
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PAUL POTTER,
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